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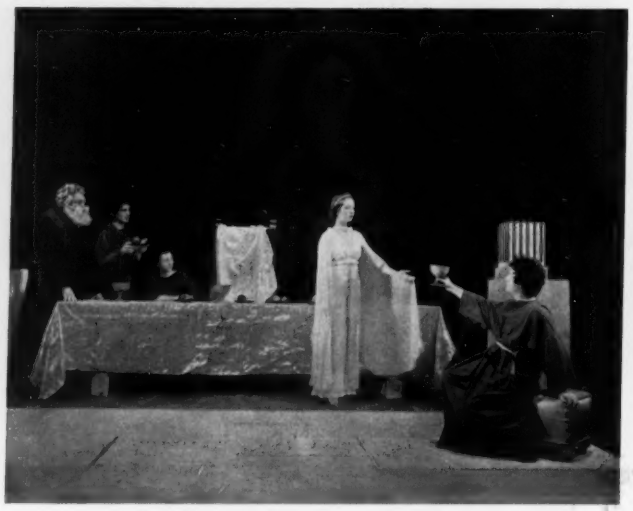
*THE PARIS SAXOPHONE QUARTET,*
*now on a tour of continental Europe which extends through March. The group plays classic, romantic and modern music, transcribed for their combination, as well as works written especially for them by Glazounoff, Pierné and other modern composers. The quartet also makes recordings and appears extensively over European broadcasting stations. (Photo by Intran-Studio.)*

*ANNUNCIATA GARROTTO and LAWRENCE POWER*
*in one of their Scenes From Operas. The artists are to make a Coast to Coast tour of concert appearances.*

*MARJORIE LAWRENCE*
*enjoying a rest by the lake at Palm Beach after a five-mile bicycle ride. Miss Lawrence is now in her second season with the Metropolitan Opera.*

*YEHUDI and HEPHZIBAH MENUHIN*
*at the Menuhin Ranch in the Santa Cruz Mountains near Los Gatos, Cal. After a retirement of two seasons, the young violinist will resume his concert work next October. His tours of the Orient and South America have been postponed in order that he may fulfill American and European engagements. Mr. Menuhin, however, will be soloist on the General Motors Hour on January 24. (Photo by Associated Press.)*



*SCENE FROM HELEN RETIRES,*
*opera by John Erskine set to music by Georges Antheil, as produced by the Aeolian Choir of Trenton, N. J., last month. The production was staged and directed by Robert Crawford. Left to right: Patrick Henry as The High Priest; Cedric Evans, First Servant; Luther Wibel, First Guest; Marcella Howard, Helen; Arthur Kent, Eteoneous. Setting designed by Friebus Siegfried.*

*PAUL ULANOWSKY,*
*pianist, formerly of Vienna, is now living in the United States. Mr. Ulanowsky is on tour with Enid Szantho, contralto, and has also played this season for recitals of Charlotte Boerner, soprano, Gregor Piatigorsky, cellist. In Europe he has accompanied Lambros Demetrios Callimahos, flutist. Mr. Ulanowsky has been soloist with the Vienna Symphony Orchestra.*

*ETIENNE AMYOT,*
*pianist, is to be heard in a New York recital at Town Hall on January 25, playing the Handel suite in G minor, Brahms' sonata in F minor (op. 5), Haydn's sonata in E minor, works of Chopin, and Prokofieff's sonata in A minor (op. 28).*

*FLORENCE AUSTRAL,*
*soprano, has returned to the United States after a three years' absence. Coming from New Zealand, she arrived in October by way of the Pacific Coast. Mme. Austral completes an extensive tour this month and then sails for Europe for engagements there. (Photo by Renato Toppo.)*

*GEORGE HOYEN,*
*American conductor, led a concert in Lima, Peru, on January 11, presenting Mozart's Eine Kleine Nachtsmusik and Schubert's third symphony. Elizabeth Travis, American pianist, was soloist in Beethoven's concerto No. 3 in C minor.*

*INA DE MARTINO,*
*lyric-coloratura soprano, recently finished a month's tour with the Venice Opera Company, singing eleven performances of Rigoletto, Traviata and The Barber of Seville. She is scheduled for ten performances of Rigoletto throughout New England, also Nedda in Pagliacci. In March, Miss de Martino will make guest operatic performances for two weeks in New Orleans, her repertoire being Traviata, Rigoletto, Faust and La Boheme.*

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# Stravinsky Directs His Works With Philharmonic Orchestra

## Weber and Mozart Also On Program—Noted Composer Has Flattering Reception—Beveridge Webster Is Piano Soloist

By LEONARD LIEBLING

Igor Stravinsky's presence as conductor and composer gave prestige and glamor to the Thursday evening, January 14, concert (and Friday afternoon repetition) of the Philharmonic Orchestra at Carnegie Hall. The eminent Russian will direct the organization for two weeks.

Stravinsky is not a newcomer at the Philharmonic director's desk, as he functioned there for two concerts in 1925, when he led only his own compositions, including Fireworks and a suite from Petrouchka. Those two works were also on the program of last Thursday and Friday, in addition to his Capriccio for piano and orchestra, Mozart's G major (K. 453) piano concerto, and Weber's overture and march from Turandot. Beveridge Webster was the soloist in the piano numbers. The Capriccio and the Weber numbers were "first times" in the Philharmonic repertoire.

IMPROVED STRAVINSKY

In 1925, Stravinsky showed some diffidence and lack of experience as a conductor; last week he established himself as a confident and skillful interpreter with definite purposes and an authoritative way of achieving them. He still has a restrained platform manner, with a limited degree of gesturing, using mostly his baton hand, but nevertheless giving ample cues, and maintaining steady rhythms and well ordered balance. As he told this writer recently, he believes in establishing his wishes thoroughly at rehearsals and feels that the accomplished Philharmonic players are able to do the actual concert without being reminded of every nuance and phrase.

Stravinsky's method was so successful on the present occasion—with the exception of a few uncertain moments in the Mozart concerto, probably due to the single rehearsal with the soloist—that one wonders whether it is ever necessary for conductors to go through all the theatrical posings and gyrations with which most of them invite the eyes of the listeners. Stravinsky and the orchestra certainly seemed to be in full understanding and accord, with the result that we hearers found our auditory sense far more busily engaged than the visual. Musical concentration benefited vastly by that arrangement.

UNFAMILIAR WEBER

The Turandot music composed by the youthful Weber in 1809 was "incidental" for Schiller's adaptation of the famous play by Gozzi. The overture and march (the score has six pieces in all) done without pause by Stravinsky, proved to be music extremely simple in melody and rhythm, and only slightly Chinese in mode. The resuscitation had chiefly historical interest, and the audiences received the work somewhat coolly.

On the other hand, Fireworks and especially the Petrouchka excerpts, conducted revealingly, aroused spontaneous enthusiasm. Stravinsky had his orchestra performing with ardor, virtuosity and blazing colors, and was recalled for many bows.

WEBSTER'S PIANISM

The piano-orchestra Capriccio is a score in which Stravinsky exploits his well-known theory that the keyboard instrument is chiefly percussive, and as such belongs in the orchestral family, and without too much solo exploitation. Also, as he explains in his autobiography, he bases his idea of a Capriccio on the definition given by the eighteenth century Praetorius, "A synonym for the *fantasia*, a free form made up of *fugato* instrumental passages." As a consequence, Stravinsky adds: "This enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another, and by their very nature give the piece that aspect of caprice from which it takes its name."

The foregoing is enough explanation of the Capriccio, for it sounds exactly as Stravinsky intended—whimsical music, briefmotived, mostly fast-moving, practically unsentimental throughout, glittering, and metrically insistent. The appeal is not at all to the emotions.

Beveridge Webster gave a devoted account of the piano part, with his mechanism completely in control of the intricate writing, tone of required brittleness, and rhythm at all times faultless. He received deserved recognition from the audience.

I did not care so much for his Mozart performance, which, though technically clean, lacked in charm and variety. Some of that blame I would like to put upon Mozart. This G major example is distinctly not one of his outstanding piano concertos, like the A major or C minor. Stravinsky frequently permitted the orchestra to overtone the solo measures.

In closing, a word of praise for the player (unnamed in the program) who did the difficult piano part in Petrouchka. He managed it with compelling vim and correctness.

# Schwerké in Tabloid Reviews Gives Paris Tonal Glimpses

## Criticism Made Easy—End of Old Year Brings Flood of Musical Offerings—Toscanini Draws Crowds with Inferior Orchestra —Prokofieff Leads Program of His Own Works

By IRVING SCHWERKÉ

PARIS.—My good *confrère* Julian Seaman, critic of the New York Daily Mirror, will excuse me for employing a form of which neither of us happens to be the inventor (tabloid reviews) but which both of us apparently like, on occasion, to practise. For me this is one of those occasions—a sort of clearing-house account of what has happened in the last lap of a year which though heavily maligned, has not been so bad after all.

ORCHESTRAL CONDUCTORS

Toscanini. Three concerts, Théatre des Champs-Elysées. Overwhelming successes. Tickets scalped—so they say. Nameless orchestra. Nothing like superb instrument *maestro* had in New York. Programs: Schubert, Brahms, Shostakovitch symphonies, La Mer by Debussy, pieces by Beethoven, Busoni, Sonzogno, d'Indy. Busoni and Sonzogno unworthy a great conductor and critical listeners.

Franz von Hoesslin. Pasdeloup Orchestra. Wagner program: Flying Dutchman, Meistersinger, Tannhäuser excerpts. Magnificent style, careful planning. Von Hoesslin shows straight lines and square corners of music rather than curves and subtleties. Lotte Schrader sang Elisabeth's aria thrillingly; had to repeat number. Wilhelm Bauer scored heavily in Hans Sachs' Monologue. Both singers fine in Flying Dutchman duet.

Prokofieff conducted Pasdeloup in program of own works: Overture on Jewish Themes, Romeo and Juliet (first hearings) Pas d'Acier, Love of Three Oranges, violin concerto in D (Alexander Moskowsky played solo part brilliantly) and piano concerto in C (Albert Wolff conducted this, composer at keyboard). Gratifying exhibition of Rus-

(*Continued on page 26*)

# Colorful Tales of Hoffmann Restored by the Metropolitan

## Offenbach's Fantastic Opera Has Atmospheric Staging under Herbert Graf—Debut of Stella Andreva, British Coloratura Soprano, as Olympia a Feature—Tibbett Sings Quadruple Role with Dramatic Power

By R. M. KERR

The Tales of Hoffmann, Offenbach's fantastic musical romance, was restored to the Metropolitan repertoire after a half dozen years' absence at a benefit matinee for the New York Diet Kitchen on January 14. The three "tall tales" told by the philandering hero to his fellow roisterers in the tavern of Master Luther (which are derived from the writings of that eccentric genius, E. T. A. Hoffmann) were staged with the former Urban settings in atmospheric fashion. The direction of Dr. Herbert Graf was marked by many picturesque details. A new singer, Stella Andreva, British coloratura soprano, made an auspicious American debut as Olympia. A further feature was Lawrence Tibbett's first assumption here of the four "heavy" characters, Lindorf, Coppelius, Dappertutto and Dr. Miracle. There was a competent new conductor in Maurice de Abravanel.

The Offenbach opera is a rare compound of fantasy of the grotesque German Romantic type, and of suave Gallic *opéra-bouffe* tradition. It is light stuff, perhaps, but has its own brand of delicate poignancy and haunting supernaturalism. In order to exert its full effect, a high degree of stylistic unity is necessary. Of the Metropolitan restoration, it can be said that it shows thought and effort particularly in the part of the scenic department, and that the production is more colorful and arresting than the last one under the Gatti-Casazza regime, if at times certain effects are too lurid.

Greater subtlety in the acting and, above all, a uniform mastery of French lyrical traditions by the cast is the greatest lack of the production, at least on its first public performance.

NEW IMPERSONATIONS

An outstanding feature of the afternoon was Miss Andreva's singing and acting of Olympia. Her technic was brilliantly adequate to the difficult and virtuosic part. Her voice is large for a coloratura, and is managed with unusual dynamic finesse, and in its best register has a bloom beguiling to the ear. She enjoyed several solo curtain calls at the insistence of the other artists.

Mr. Tibbett has evidently lavished study on his quadruple role, and if he was somewhat melodramatic in certain of its episodes, there is a memorable malignancy about his limping Coppelius that raises it into high relief. His treatment of vocal line is powerful and individual and he invariably commanded the stage. The costuming and lighting given him was far too theatrical at times for subtlety of character portrayal. He enjoyed warm applause.

Mr. Rayner's Hoffmann was a real revelation. In lyrical roles he has a true French suavity and ease, except in passages (such as the duet in Act II) which lie perilously high. This was probably his best impersonation to date at the Metropolitan, authentic in vocal style and manly in bearing.

(*Continued on page 24*)

# Mascagni Leads His Nerone in Rome

## Opera Wins Favor at Several Hearings—Gigli's Roman Return Eagerly Welcomed

By STELLA SAXTON

ROME.—The Royal Opera ushered in its season with a superb performance of Mascagni's Nerone, the composer conducting; and for this event (December 8) Rome broke its tradition of inaugurating the season the eve of Saint Stefano, December 26. For the latter date however, Beniamino Gigli returned for his debut in Lohengrin and his first appearace in Rome opera this season.

Nerone, successfully initiated at La Scala a year ago, was heard here for the first time. Being a distinctly Roman production, it received a fervid welcome, both musically and for scenic grandeur. A deep impression was made by early Empire costuming and such charming local bits of atmosphere as the passing under brilliant stars of a few sheep and a shepherd through the columns of an old temple (which may be often seen on the campagna today).

Pertile was a perfect Nero; Bruna Rasa was the jealous, vindicative, but faithful Atte; Margherita Carosio was exquisite as Egloge, the Greek dancing girl; Amollo Granforte made a satisfactory Menecrate. Minor roles were also efficiently done and the performance was repeated several times during the month with unabating popularity.

ADDITIONAL OPERAS

Following the first night of the season, was Verdi's masterpiece Falstaff, with Serafin directing and Stabile inimitable in the name part. Augusta Oltrabella, Pia Tassinari, Ebe Stignani, and Gilda Alfano constituted a fine quartet of women's voices. The tenor of the occasion was Malipiero. Opera-goers gave the work unstinted approval at each of its frequent repetitions.

Samson and Delila, by Saint-Saëns, conducted by de Fabritis, was another success of the month. One of the finest productions of Aida ever recorded in Rome came with Serafin directing, and Gina Cigna protagonist. Francesco Merli was the excellent Radames; Giacomo Vaghi, Ramfis; Nini Giani, Amneris; Armando Borgioli, Amonasro. This Verdi opera was also given for the Christmas matinee and had several other repetitions.

GIGLI IN LOHENGRIN

Lohengrin not only brought Gigli back to the Royal stage, but also Franca Somigli (Marian Clark) as Elsa,—two beautiful voices and intelligent interpretations which received high acclaim. Franca Somigli, the only American with the Rome Royal Opera this season, is to sing at the Metropolitan in March. She was also protagonist in Giordano's opera Madame Sans-Gêne, at its first Rome presentation, baritone Giuseppe de Luca impersonating Napoleon.

# Longone Again to Head Chicago City Opera

CHICAGO.—Paul Longone, to whom Chicago owes its restoration of grand opera, has been unanimously reappointed for the fifth consecutive year general manager of the Chicago City Opera Company. Jason F. Whitney has been reelected president for the second year; Robert Hall McCormick, executive vice-president; Anna Fitziu, second vice-president; William D. Saltiel, secretary. Abner J. Stillwell succeeds Charles S. Peterson as treasurer. The plans for the coming season, which has been extended to seven weeks, will be disclosed soon after the return of Messrs. Whitney and Longone, who have been in New York during the past week for the purpose of engaging artists.

The management wishes to contradict rumors that an important change in the management is to be made. Such rumors are an annual occurrence, and, as usual, are this year entirely without foundation. R. D.

# Piatigorsky and Iturbi Hailed As Cincinnati Orchestra Soloists

### Goossens and Bakaleinikoff Wield Baton for Enjoyable Midwinter Concerts —Contemporary Music and Choral Lists Are Other Features

CINCINNATI, O.—The mellow tones of Gregor Piatigorsky's cello filled Music Hall with beauty and held the audience spellbound as he played the lovely Schuman concerto for cello and orchestra in A minor (Op. 129) with the Cincinnati Symphony Orchestra, conducted by Eugene Goossens. The soloist displayed a depth of feeling, fine technic, breadth of understanding and was recalled many times. Goossens' directed a sympathetic and beautiful accompaniment.

Very effective was the delightful Don Quixote of Richard Strauss, in which Piatigorsky played the cello solo, and Vladimir Bakaleinikoff, assistant conductor and principal of the viola section of the orchestra, the viola solo.

As a program builder Goossens shows great ability to bring together composers and music that are different yet harmonious. He opened the program with Beethoven's symphony (No. 8) stunningly played by the orchestra which was in fine form, and for the closing number he played the prelude to the third act of Lohengrin. Little wonder that the audience accorded orchestra, soloist and conductor an ovation.

#### ITURBI SCORES AS SOLOIST

Jose Iturbi, always admired here, drew the largest audience on record for a symphony concert in this country. Over 3,500 assembled to hear this pianist who played the Liszt concerto for piano and orchestra (No. 1) in E flat, with so much spirit and scintillating brilliance that the no-encore rule had to be broken. Iturbi gave two encores, one of them by Eugene Goossens, the other the monumental Dance of the Firebird (de Falla) which no one can play as Iturbi can. The audience was roused to heights of enthusiasm in which Bakaleinikoff's conducting of three compositions by Russians, Overture Solennelle (Glazounoff), symphony (No. 5), (Tschaikowsky) and Capriccio Espagnol (Rimsky-Korsakoff), found much favor. Few can bring out all the beauty of Russian music as can Bakaleinikoff, who is the guest conductor for two concerts in January.

#### ORATORIO SOCIETY IN THE MESSIAH

Under the artistic direction of Louis John Johnen, the University of Cincinnati Oratorio Society gave its annual performance of The Messiah with Nevada Van der Veer and Fred Patton as the guest artists. Both scored success. Albertina Potts and Franklin Bens sang the other roles; Elba Davies and Olive Terry were at the piano and Hugo Grimm at the organ for the accompaniment.

The Annual Feast of Christmas Carols, a traditional event at the Conservatory of Music, was directed again by Dr. John A. Hoffmann and offered several compositions and arrangements new to the audience.

#### CONTEMPORARY CONCERT SERIES

A program of unusual interest was presented in the second of this series under direction of John Haussermann, Jr. Mme. Karin Dayas, internationally recognized pianist, assisted the Cincinnati Woodwind Ensemble in presenting quintet for Flute, Clarinet, Oboe, Bassoon and Horn (Leo Sowerby), and Rhapsodie a sextet for woodwind quintet and piano (Joseph Jongen). Mme. Dayas played Ballade, Burlesque et Legende (Op. 14) (John Haussermann), a premiere performance, and Mechanic (Daniel Ericourt).

Alumnae of this music sorority presented a program in which the following members took part: Bertha Krehbiel, Margaret Stokes, Lucille Brettschneider, Joy Hall, Lizette Gantenberg and Ellen Laib, president of Upsilon Chapter.

Under auspices of the College of Music, Poldi Mildner, Josef Lhevinne, Rachmaninoff, Artur Schnabel and Albert Hirsch will be presented in a series of piano concerts. Miss Mildner will inaugurate the series on January 31. M. D.

# Pittsburgh Honors Memory of Foster

### Annual Commemoration Held on Anniversary of Composer's Death —Concerts Given by Gordon Quartet, Josef and Rosina Lhevinne—Enesco Leads Orchestra

PITTSBURGH, PA.—The yearly commemoration of the death of Stephen Collins Foster, Pittsburgh's most eminent musical son, was held at the grave of America's Troubador on January 13, the seventy-third anniversary of his passing.

Despite the bleakness of the day, many of the faithful gathered to attend the program of tribute in Allegheny Cemetery, which under sponsorship of the Civic Club has been a yearly event for several years past.

With Burton H. Mustin presiding under the tent that covered the Foster family plot, floral offerings were placed on the grave by Edward Montgomery, representing the American Society of Composers, Authors and Publishers; Claire Meeder, president of Pittsburgh Musical Society; Mrs. Phillip Lee Crittenden, president of the Tuesday Musical Club; and Harvey Gaul, representing the Musicians Club. Wreaths were also sent by the Civic Club of Allegheny County and the Pittsburgh Symphony Society.

Stephen Foster's granddaughter, Mrs. Jessie Welsh Rose, was unable to attend the services owing to illness, but the Foster family was represented by Dorothy Rose, the bard's great-granddaughter.

Marie Dermitt read a letter from Mrs. F. L. Todd, who resides here and who sang at the funeral of Foster. Dr. Louis Evans, pastor of the Third Presbyterian Church, delivered the main address and benediction, and an *a cappella* chorus from Carnegie Institute of Technology music department, led by Huldah Kenley, sang several Foster songs.

Several churches played their chimes at intervals throughout the day and a special radio broadcast from WCAE sent out a play based on Foster written by E. D. Harvey.

#### RECITAL PROGRAMS

The Gordon String Quartet gave an impressive concert under Art Society auspices, the event being a highlight of the local season. Quincey Porter's third quartet was the novelty. The program included Brahms' C minor quartet and two movements the Beethoven's opus 59, No. 3. An ovation was reaped by this admirable foursome who added items by Ibert, Turina and Borodin.

The WPA Symphony of this district gave a commendable concert led by Dr. Thaddeus Rich, the principal work being Brahms' first symphony.

Josef and Rosa Lhevinne achieved another success in their duo piano recital under May Beegle's sponsorship. Both players were accorded a hearty welcome and proceeded to reveal their art in stunning fashion.

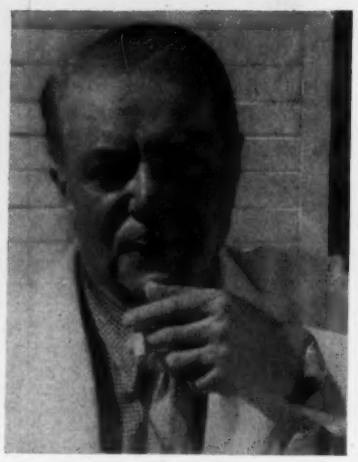
Georges Enesco appeared in the threefold capacity of composer, violin soloist and conductor with the Pittsburgh Symphony Society. The versatility of his gifts was displayed advantageously. Antonio Modarelli directed the opening overture and the orchestral accompaniment to the Brahms concerto.

#### CHORAL PERFORMANCE

The Pittsburgh Mendelssohn Choir of 200 men and women singers of this district, led by Ernest Lunt, gave an impressive performance of Handel's 194-year-old oratorio, The Messiah, with Homer C. Wickline at the organ. This performance set another high mark of artistic attainment for the Lunt forces. The beautifully balanced choral endeavor, the exquisite contrasts and superb massed singing proved to be an artistic treat. Heightening the choral singing was the work of the soloists. Ann Vernon Root sang the soprano lead commendably. Nevada Van Der Veer mounted to new heights, revealing lovely vocal quality and an interpretative force which thrilled her listeners. Clifford Menz, the twenty-four-year-old St. Paul tenor disclosed a sympathetic and fine textured voice which he employs effectively. He possesses musical style and knows how to merge textual requirements with vocal utterance. The basso, Fred Patton, scored an emphatic success. Few bass singers own such an extensive range, throughout which quality is always evident. His artistry, experience and musicianship combined to make his efforts convincing. A large, approbative audience observed the ancient custom of standing during the singing of the Hallelujah Chorus.

A recital given by Negro musicians introduced Louia Vaughn Jones, violinist, and Camille L. Nickerson, pianist and folk-song singer. Playing Tartini's Devil's Trill sonata, Chausson's Poème, and a group of shorter pieces, Mr. Jones displayed musicianship and virtuoso qualities. One of his pieces was Twilight, composed by a nine-year-old Pittsburgh boy, Richard Hunt. Miss Nickerson's Creole songs were collected by her on the Louisiana plantations and arranged by her for voice and piano. Her efforts elicited warm approbation.

The Pittsburgh Bach Choir, led by J. Julius Baird, gave its first concert of the season, confining their efforts to Bach works apropos of the Christmas observance. R. L.



*PAUL REIMERS,*

*teacher of voice and member of the faculty of the Juilliard School of Music, New York. Among his artist-students are Susanne Fisher, soprano of the Opera Comique in Paris and the Metropolitan Opera, whose recent radio engagements have included one from Hollywood as guest artist on Bing Crosby's program; Ray Heatherton, radio tenor, who sang on the Chesterfield Hour, leading man of the new Rogers and Hart musical comedy Babes in Arms; and Igor Gorin, singing on the Hollywood Hotel program (national hook-up). Mr. Gorin made his screen debut in M-G-M's Broadway Melody of 1937 and is also fulfilling concert engagements.*

### *Coolidge Prize Won by Fitelberg*

The Elizabeth Sprague Coolidge Prize of $1,000, offered in 1936 by the Library of Congress under the provisions of the Elizabeth Sprague Coolidge Foundation, has been awarded to a string quartet by Jerzy Fitelberg, a native of Poland. The jury consisted of Paul Bekker, Jacques Gordon, Eugene Ormandy, Roger Sessions, and Oliver Strunk ex-officio. The number of eligible compositions submitted was 263. Besides the United States, Canada, and South America, the contestants represented almost every country of Europe, as well as Australia and the Philippines. The prize-winning work will have its first public performance at the Festival of Chamber Music in the Library of Congress in Washington, D. C., April 9-11, 1937.

Mr. Fitelberg was born in Warsaw in 1903. He is the son of Gregor Fitelberg, conductor of the Warsaw Philharmonic. From 1922-1926, he attended the Hochschule für Musik in Berlin, studying composition with Franz Schreker and W. Gmeindl. Jerzy Fitelberg has composed many instrumental works, the prizewinning score being his fourth string quartet. He is now residing in Paris.

### *Hofmann's Carnegie Hall Recital Sold Out*

Josef Hofmann's recital of January 30 at Carnegie Hall, New York, has been sold out since January 13, and many asking for tickets have had to be turned away. Mr. Hofmann's program for that occasion embraces the Haydn theme and variations in F minor, Fury Over the Lost Penny (Beethoven), Schumann's Faschingsschwank, four Chopin numbers, Tango (Albeniz-Godowsky), prelude in A minor (Rachmaninoff), Berceuse (Hofmann) and the Liszt Campanella.

### *Liebling Commentator for Grofé Concert*

Leonard Liebling was commentator for the concert of Ferde Grofé and his orchestra at Carnegie Hall, New York, on January 19. The program held a number of new American works. A review will appear in next week's issue of the Musical Courier, as the event took place too late to be included in this issue.

# Barzin Conducts In Minneapolis

### Local Premieres of Works by Poot and Berezowsky a Feature—Helen Jepson Applauded as Soloist—Erica Morini Scores in University Series

MINNEAPOLIS, MINN.—The current guest conductor of the Minneapolis Symphony Orchestra is Leon Barzin, who is improving the reputation he established here last season. He may not be a better musician but he handles the baton with more authority, has added more showmanship. The seventh symphony concert of the season, January 8, gave Mr. Barzin an opportunity to interpret two modern compositions both new here, Ouverture Joyeuse by Marcel Poot and symphony (No. 1) by Berezowsky, as well as the first symphony of Brahms. So far, each guest conductor has presented his version of Brahms. If we should have a Brahms contest, we suggest that the conductors scout each other's performances. Mr. Barzin's version of the first symphony is rationally musical, and pleasingly normal. This attitude gave the symphony a glow of freshness, a youthful effect of almost careless charm rather than studied control. The two new compositions were made to sparkle. The Poot number is gay and sprightly, and not too profound. Berezowsky, mildly modern in this one-movement symphony, merits repeated performances. Mr. Barzin has gained the admiration and confidence of the large audience, he was warmly greeted.

#### HELEN JEPSON SOLOIST

The soloist, Helen Jepson, lovely of voice and person delighted the large audience. Depuis le jour from Louise by Charpentier, and Ah, fors' è lui from Traviata by Verdi were the programmed items, but two encores were added and had the gracious singer had more orchestrated numbers with her, she could have sung many more items. She was recalled a score of times.

#### POPULAR CONCERT

The Seventh Popular Concert was given on January 10. Leon Barzin, guest conductor, again presented a finely balanced program with unerring instinct for the beautiful, the sane restful beauty. A concerto for strings by Lully-Weingartner, Rhapsody for clarinet by Debussy, three excerpts from the Damnation of Faust by Berlioz, and the New World Symphony by Dvorak. Only a small audience braved the Minnesota weather, but enthusiasm was not lacking. Georges Grisez, principal clarinet of the orchestra played the Debussy Rhapsody with every quality comprising great art.

#### ERICA MORINI'S RECITAL

The fourth concert of the University Artists Course on January 13, brought Erica Morini, in a violin recital. The program, a rather familiar type, gave this artist every imaginable opportunity to display the brilliant aspect of the violinist's art, and in this field, this performer has no peer. Sonata in G minor by Tartini, the Tartini-Kreisler variations on a theme by Corelli, Wieniawski's concerto in D minor, Poème by Chausson, Habanera by Ravel and the Moses Fantasie by Paganini were the numbers offered. Rugged breadth of tone, fine sincerity of utterance, unswerving fidelity to the composer's intention—all was there save a bit of warmth, save a breath of emotional softness. The large audience was emphatic in its approval. Arthur Balsam was an efficient but somewhat subdued accompanist. E. G. K.

### *Myra Hess Makes Gift to National Symphony Orchestra*

WASHINGTON, D. C.—Myra Hess, British pianist, who opened her current American tour with an appearance here on January 2 as soloist with the National Symphony Orchestra, handed C. C. Cappel, manager of the orchestra, a check for $500 as she left Washington. Accompanying the check was a little note advising that the contribution was "A tribute to Dr. Kindler and the National Symphony Orchestra with my most sincere admiration for their great achievement." Miss Hess went from Washington to Baltimore, where she played again with the National Symphony Orchestra, repeating the Mozart piano concerto in D minor. The Washington appearance was Miss Hess' sixth engagement with the orchestra in the last three seasons.

# Boston Melodic Span Includes Chamber Orchestral Program

### Bartlett and Robertson Play Under Baton of Bernard Zighera—Levitzki, Garbousova and Vienna Choir Boys Appear—Parker's Hora Novissima Restored by State Chorus

BOSTON.—The second of the concerts for chamber orchestra conducted by Bernard Zighera, in Jordan Hall on January 12, was as stimulating and attractive as the first. The soloists were the delightfully musical pair of pianists, Ethel Bartlett and Rae Robertson, who played admirably in the Bach concerto in C minor and the Mozart in E flat major, Mr. Zighera and his Boston Symphony Orchestra musicians furnishing excellent support. For novelty there was a concerto for string orchestra by Jerzy Fitelberg, young Polish composer, recent winner of the Coolidge Prize, who evidently shares the rage for counterpoint, but who does not worship at the shrine of dissonance for its own sake. The work was, as a matter of fact, pleasant without being profound. The other numbers on the program were Haydn's symphony, La Reine, and Vincent d'Indy's concert for piano, flute, cello and string orchestra. J. M. Sanroma, Georges Laurent and Alfred Zighera played the solo instruments in the last-named work. An audience of fair size but of considerable distinction applauded heartily during the course of the concert.

LEVITZKI AND GARBOUSOVA IN RECITAL

Mischa Levitzki gave one of his exhibitions of impeccable piano-playing before the usual crowded house at the Boston Morning Musicale at the Hotel Statler on January 13. His program, frequently interspersed with enthusiastic applause, ranged through the A major sonata of Scarlatti, Beethoven's Appassionata Sonata and short pieces by Brahms, Schumann, Chopin, Ravel, Paganini-Liszt and the pianist himself.

Another virtuoso, less familiar hereabouts, Raya Garbousova, played in Alumnae Hall, Wellesley College, on January 14. The Russian cellist, indeed, had made her only previous appearances in these parts at the Boston Symphony Orchestra concerts last season. On the present occasion she delighted an audience that filled the hall with a rare exhibition of fine art of cello playing. It was difficult to know whether to admire more her remarkable dexterity, technical cleanness and finish or the sensitive musical consciousness that dictated everything she did. Her admirable program consisted of a sonata in D minor by the eighteenth century Andrea Caporale, Haydn's concerto in C major, several excerpts from sonatinas by Weber, Tschaikowsky's Rococo Variations and pieces by Chopin and Sarasate. Leon Tumarkin, evidently playing at short notice, provided able accompaniments under the circumstances.

VIENNA CHOIR BOYS APPEAR

The Vienna Choir Boys spread their familiar cheer in two concerts in Jordan Hall on January 9 and 10. The operettas for the occasions were Reconciliation to music of Mozart and On the Beautiful Blue Danube to that of Strauss, of course. In addition the choristers presented the customary groups of religious and secular numbers.

PARKER ORATORIO SUNG

A performance of Horatio Parker's Hora Novissima, unheard here in many years, was given under the auspices of the local WPA by the State Chorus, Commonwealth Symphony Orchestra and a fine quartet of soloists that included Eleanor Steber, Eunice Curry, Eugene Conley and Melvin H. Crowell. The able conductor was A. Buckingham Simson, whose single fault was in the right direction—he sought a sonority that was too great for the size of the auditorium. But there was splendid singing particularly by Mr. Conley (one of the soloists) and the chorus, and the performance generally had vitality. As a prelude, the conductor offered his own Exaudi Deus, a spirited if not original composition for chorus, orchestra and two soloists.

DIVERSE OFFERINGS

Other events during the course of a busy week, which the present correspondent makes no pretense of "covering" adequately, included a vocal recital by Maurice Ames, local mezzo-soprano fresh from a European tour, who sang in Jordan Hall on January 14, her unhackneyed program containing music by Respighi, Santoliquido, Brahms, Strauss, Richard Trunk, Alnaes, Sinding, Grieg, Warlock, Howells, Crips and Bax; the second of a series of three organ recitals by E. Power Biggs in the Memorial Church of Harvard University on January 12, when he played music of the Romantic period; a recital of violin-piano sonatas played by Einar Hansen and Jeannette Giguere in Jordan Hall on January 11, the program containing works by Busoni in E minor, Beethoven in A major and Pizzetti in D minor; and a meeting of the WPA Composers' Forum-Laboratory in Repertory Hall on January 14, when compositions of Mae Shepard-Hayward (Lucille Bergere) filled the program, the vocal part being interpreted by the composer.

M. S.

*ALBERT STOESSEL*

*continues as conductor of the Worcester (Mass.) Festival for the seventy-eighth festival next fall. Mr. Stoessel has already begun rehearsals with the chorus. Newer numbers scheduled for performance at the coming festival include Nicolai's Sleepers Awake, Walter Damrosch's An Abraham Lincoln Song, Bruckner's Te Deum and the American premiere of Vaughan Williams' Five Tudor Portraits. These are for Monday of the festival week; Tuesday brings an orchestral program; a children's concert Wednesday afternoon; Pierne's oratorio St. Francis of Assisi, Thursday; Friday includes three unaccompanied choruses by Elgar; an opera, not yet selected is Saturday night's offering. (Photo by Albert Petersen.)*

## *N. F. M. C. Prize Awards for Louisville Biennial*

The National Federation of Music Clubs will hold the final audition in the Young Artist Contests at their twelfth biennial convention, in Louisville, Ky., April 23-29 inclusive.

Three cash prizes of $1,000 each will be awarded to the winners in three classifications: piano, violin and concert voice. The Schubert Memorial award, an appearance with the Philadelphia Orchestra in Philadelphia and New York, will be given to the best instrumentalist, piano or violin.

Two cash prizes of $500 each will be awarded to the two opera voices, considered by the judges to be worthy to compete for the Schubert Memorial award, and an appearance in a major role at the Metropolitan Opera House.

The state contest will be held in New York City during the first week in March; the district contest, also in New York City, is scheduled for March 26. Only district winners may compete in the finals.

Contest bulletins, containing requirements and further information may be secured from Florence Otis, 155 East Forty-seventh Street, New York City.

## *Bernard Wagenaar's Third Symphony to Have Premiere*

The premiere of Bernard Wagenaar's third symphony is a feature of the concert to be presented on January 23 (tonight) by the Juilliard School's orchestra in the Juilliard Concert Hall, New York, with the composer conducting. The work is dedicated to the Juilliard Graduate School, where Mr. Wagenaar is a faculty member. Albert Stoessel conducts the remainder of the program, which includes a suite from Purcell's Dido and Aeneas, Rubin Goldmark's Gettysburg Requiem (in memory of the composer who was head of the school's composition department for many years), Debussy's Nuages and Fetes and Tschaikowsky's Romeo and Juliet.

# Molinari and Miquelle Share Honors In Detroit Reading of Bloch's Schelomo

### Gladys Swarthout in Recital—Enesco Presented by Tuesday Musicale—Betty Jaynes on Ford Hour with Iturbi Directing

DETROIT, MICH.—The New Year began auspiciously for Detroit music lovers with the return of the fiery Molinari, who will be guest conductor of the Detroit Symphony Orchestra for the following five concerts. At the concerts of January 7 and 9 Molinari chose a varied and unusually satisfying, but a little too lengthy program. It began with a captivating performance of Tschaikowsky's Romeo and Juliet Fantasy-Overture and ended with a glowing interpretation of the symphony in C minor of Beethoven. In between these numbers three first performances for Detroit were listed: The Bach-Respighi Passacaglia with its magnificent virility; Schelomo, Jewish Rhapsody for cello and orchestra by Bloch; and the overture to La Cenerentola by Rossini.

The highlight of these programs was the conception of the Bloch work, which was shared by conductor and soloist with rare understanding and harmony. Molinari gave of his dramatic and emotional gifts without reserve and carried his listeners through the pages of Jewish history with a sensitiveness and understanding which characterize and mark him as one of the great conductors of our day. Schelomo is an outstanding modern composition that is constructed with consummate skill, has beauty of line and dramatic fervor, as well as an unusually colorful orchestration.

Georges Miquelle played the solo part with inspirational fervor, offering perfect expression of all the glorious phrases which abound in this work. His exquisite singing tone was given a full opportunity, and at all times he was the complete master of his instrument. There were many recalls for both soloist and conductor. All in all it was a performance which one felt sure the composer would have rejoiced to hear.

SWARTHOUT RECITAL

In Masonic Temple on January 11, Gladys Swarthout sang to a capacity audience which was charmed by her beauty as well as by her luscious voice. Her interesting program ranged from Strauss and Brahms to Respighi and Bax. Two particularly appealing songs in English, The Harp by Ernest Charles, and Hennion Robinson's Love Was a Beggar, were much liked by Miss Swarthout's hearers.

ENESCO AT ART INSTITUTE

The Tuesday Musicale of Detroit presented Georges Enesco in recital at the Institute of Arts on January 12. To hear Enesco is an unforgettable experience for he combines an unique and glowing personality with artistry. Among the less familiar works heard were the Bach sonata for violin and piano in E minor, and Szymanowski's exquisite Fountains of Arethusa. Mr. Enesco has long been noted for his inspired interpretation of Chausson's Poems to which he seems to give a special touch and to extract the essence of this beautiful music. Among his many encores were the Bagatelle in Rumanian Style by Scarletescu, and a Kreisler arrangement of a Minuet by Porpora.

NEW DANCE GROUP

The New Dance Group of Detroit gathered together a large and enthusiastic audience to witness some fine new dancing done by an affiliated group from New York, who while they follow somewhat in the steps of Martha Graham and the Humphrey-Weideman dancers are yet quite individual since they put frolic into their interpretation.

BETTY JAYNES ON FORD HOUR

Betty Jaynes, soprano, youthful sensation of the music world, made her radio debut on January 10 on the Ford radio hour, with José Iturbi directing. This was Mr. Iturbi's last guest appearance on the Ford Hour.

M. E.

# MacMillan on Podium In Montreal

### Pelletier Lectures—Eugenia Buxton and Elizabeth Wysor Play—Ivan Phillipowsky Soloist with Orchestra

MONTREAL.—The distinguished director of the Toronto Symphony Orchestra, Sir Ernest MacMillan, received a great ovation from the subscribers of Les Concerts Symphoniques at the third concert of the season, held at the Plateau Auditorium on December 11. The event attracted once more a very large audience. The guest conductor was warmly greeted after the performance of Beethoven's seventh symphony and again after that of his impressive arrangements for strings of two Canadian folk songs. He led his musicians with authority and admirable musicianship, and his interpretations were classical in style. Except in Mozart's concerto in E flat minor, Sir Ernest conducted without a score. The seventh symphony was given a meticulous performance in which he strove to draw the fullest tone from the orchestra. Albert Chamberland, local violinst, was the soloist in the Mozart concerto and won deserved applause for a capable performance of the work which was played with finished technic.

Sir Ernest's contribution as composer, Two Sketches on Canadian Airs, was brilliantly received and they deserved it. Notre Seigneur en Pauvre is a religious folk song treated in a symphonic form and a very delicate one. A Saint-Malo, developed in the form of a vigorous gigue, had to be repeated at a pace carrying all before it under the lively direction employed. Rimsky-Korsakoff's Russian Easter overture completed the program with efficiency.

The following day, the association gave its second lecture-concert at the same hall, which was packed to the doors. Wilfrid Pelletier gave his usual lucid and witty explanations of the music played. The program was composed of Respighi's suite The Birds, Haydn's Surprise Symphony, which suited perfectly that kind of concert. Other items were: Weber's Oberon Overture, Grieg's At Spring, Glazounoff's Autumn and Scriabin's Reverie. The evening was brought to a close with Bizet's L'Arlesienne Suite, No. 1.

Eugenia Buxton, pianist, and Elizabeth Wysor, contralto, made their first appearance here under the auspices of the St. James Musicale Society on December 10. The pianist proved to be a lyric player of considerable accomplishments and the singer used her pleasant voice with skill in an interesting program. Both artists were greeted by a sympathetic audience.

Continuing its good policy, the Montreal Orchestra, under the direction of Douglass Clarke, presented its last program of the year at His Majesty's Theatre on December 13 with Ivan Phillipowsky as soloist. The pianist, by his excellent playing of Beethoven's Concerto No. 5, made a deep impression among the numerous followers of the West End orchestra.

J. H. G.

## *Naumburg Foundation Auditions*

The Walter W. Naumburg Musical Foundation announces its thirteenth annual series of auditions for pianists, violinists, cellists and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics. Those artists who reveal outstanding talent in the auditions will be awarded New York debut recitals during the season 1937-38. All expenses directly connected with the recitals are paid by the foundation. Candidates must be not over thirty years of age and must be recommended in writing by a teacher, music school or musician of acknowledged standing.

The preliminary auditions will be conducted by the National Music League during the month of March. Cooperating in these preliminary auditions is an advisory committee composed of Ernest Hutcheson, chairman, Francis Rogers, Willem Willeke and Harold V. Milligan.

Application blanks may be secured at the office of the National Music League, Steinway Building, 113 West 57th Street, New York City. All applications must be filed not later than February 27. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

# Rachmaninoff Guest of Philadelphia Orchestra in Program of His Music

### Ormandy Presents His Choral Symphony and Composer Appears as Soloist in Concerto—Schoop Ballet Delights—Genia Robinor and Louis Bailly in Joint Program

PHILADELPHIA.—The fourteenth pair of Philadelphia Orchestra concerts, on January 8 and 9 (Eugene Ormandy, conductor) were among the outstanding ones of the season. It was essentially a Rachmaninoff concert, as the two numbers on the program were composed by Rachmaninoff and the eminent composer-pianist was the soloist of one work.

The choral symphony, The Bells, was the opening number, for which there were three soloists—Agnes Davis, soprano; Fritz Krueger, tenor; and Elwood Hawkins, baritone—and the University of Pennsylvania Choral Society (Harl McDonald, director) for the vocal parts, with the orchestra doing magnificent work in the orchestral part. It was an impressive performance from every point of view—Mr. Ormandy gave a superb reading to the great work, the orchestra responding with its usual sensitivity, the soloists singing with fine tone and understanding, and the chorus doing splendid work, particularly in the attacks. The first movement, The Silver Sleigh Bells, was for tenor solo and chorus; the second, The Mellow Wedding Bells, for soprano and chorus; the third, The Loud Alarum Bells for chorus alone; and the last, The Mournful Iron Bells, for baritone solo and chorus, with the full orchestra throughout. The work met with appreciation from the audience.

After the intermission, Rachmaninoff appeared as soloist in his concerto (No. 2) in C minor for piano and orchestra. It was a stirring performance, in which the soloist carried a message of conviction to every listener. His marvelous technic was in evidence, of course, but was not the paramount feature. The *adagio* was full of a haunting beauty achieved with a richness of tone coloring rarely heard. Mr. Rachmaninoff received a rousing ovation.

TRUDI SCHOOP AND HER COMIC BALLET

Trudi Schoop and Her Comic Ballet were presented by Emma Feldman at the Academy of Music, on January 12, before a good-sized and enthusiastic audience.

The program was in two parts. First came Want Ads, a tragi-comedy by Trudi Schoop, with music by Paul Schoop and Huldreich Fruh. The opening sketch was Readers of Want Ads by the Ensemble, then followed five ads, given as sketches in dance, at the close of each a character mounted a little platform under a sign Want Ads, and recited the ad depicted—first ad, For Sale—Bridal Gown Never Worn—second ad, Through Unforeseen Circumstances, Foreign Language Secretary Speaking Four Languages Seeks Situation, Preferably Abroad—third ad, Well Trained, Highly Musical Danseuse Accidentally Still Disengaged—fourth ad, Honest Woman in Middle Fifties, Seeks Acquaintance, Object Matrimony—fifth ad Wanted Immediately, Leading Chanteuse for First Class Establishment.

The second part was a Dance Comedy by Trudi Schoop in twelve scenes, with music by Paul Schoop. It was entitled, Fridolin on the Road, with Miss Schoop in the title role. The connected story of this part was easier to follow than that of the first part of the program, and the comic features were hugely amusing due in large part to Miss Schoop's remarkable ability to create comedy with facial expressioun, unusually expressive gestures or motions with her hands, and general actions. Each member of the group contributed definitely to the success of the whole and lent excellent support to Miss Schoop. One outstanding feature was the exquisite grace of supposed awkwardness. It was a delightfully entertaining evening, and the audience was warm in its applause.

Special honors are due Messrs. Lothar Perl and Paul Schoop, who officiated so capably throughout the entire program at the two pianos. The music was exceedingly interesting in its perfect blending with the choreography.

GENIA ROBINOR AND DR. LOUIS BAILLY IN RECITAL

A recital of more than usual interest was given in Casimir Hall of the Curtis Institute of Music, on January 13 by Genia Robinor, pianist, and Dr. Louis Bailly, violist. A piano and viola recital is rare in itself and when given by two such artists it becomes an event.

Although not one of the four sonatas played was originally composed for the viola, yet each one lent itself well to the instrument. The first was Handel's sonata in G minor, originally a *concerto grosso*, which was finely played through the four movements—*grave, allegro, largo* and *allegro.* This was followed by Brahms sonata (op. 120, No. 2) in E flat major (originally written for clarinet and piano), which received a superb interpretation by the two artists. Perhaps the high spot of the program was the sonata (op. 19) in G minor by Rachmaninoff (originally for cello and piano) in which the soloists rose to heights, both technically and emotionally. The final sonata (op. 120, No. 1) in F minor by Brahms (for clarinet and piano) was also gloriously played. Miss Robinor showed herself to be a pianist of unusually fine attainments, which were so modestly displayed, that one might think they were nothing at all. In addition she had the ability to so weld her playing with that of Dr. Bailly that it seemed almost as one. Dr. Bailly has long been accredited an authority on viola playing, but unlike many authorities, his own playing is superb. His tone quality is capable of so many varying degrees of color that it is remarkable, and his interpretations convincing. Both artists were received with enthusiasm, and were recalled again and again.

M. M. C.

*CECIL LEESON,*
*saxophonist, gives a Town Hall, New York recital on February 5. His program includes three major works written for saxophone, Debussy's Rhapsodie for saxophone, concerto in E-flat (Glazounoff) and two movements from Paul Creston's suite for alto saxophone and piano. Of the shorter pieces listed, Mana-Zucca's Walla Kye is an original saxophone composition.*

# Notables Pay Visit To Winnipeg

### Feuermann Applauded in Return Recital—Piano Concerts by Josef Hofmann and Rudolf Serkin Thronged Despite Blizzard

WINNIPEG, CAN.—Emanuel Feuermann was the subject of eulogy in this correspondence last season when the Austrian cellist made his first appearance as guest artist of the Women's Musical Club. A return visit, announced for December 7, was eagerly awaited by music lovers. Mr. Feuermann confirmed the first impression and engrossed the attention of the large audience with performances of the Beethoven variations on a theme from the Magic Flute (E major); the Beethoven Sonata (op. 102, No. 1) in C major, and the Schubert Sonata (A minor) in the Cassado arrangement. Shorter works by Fauré, Brahms, Sarasate and Chopin concluded the list, the last number being an original piece for cello and piano revised for concert purposes by Mr. Feuermann. Wolfgang Rebner's accompaniments were marked by clarity of tone and capable technic, and occasioned much enthusiastic comment. The program was heard under ideal conditions in the Auditorium Concert Hall, which was filled for the event by an enthusiastic audience.

LIGHT OPERA

The Winnipeg Light Opera company opened the season on December 26 with a production of The Maid of the Mountains at the Walker Theatre, continuing every evening during the following week. Good sized audiences attended every performance. Much credit is due to Elliott Lorraine and Stanley Osborne, under whose direction the operetta took shape, the latter having charge of the musical portion of the work. Eileen Jardine, as The Maid, won much favor with the audiences. Credit is given also to other principals, chorus men and women, dancers and other groups.

SERKIN PLAYS

January 4 will long be remembered by local musicians and music lovers, for on that day Rudolf Serkin and Josef Hofmann were heard in piano recitals. The former, sponsored by the Women's Musical Club, played in the afternoon, and the latter under the management of Fred M. Gee in the evening.

Mr. Serkin, often heard here in broadcast but never in person, attracted a capacity audience on a voyage of discovery through howling winds, deep snow drifts and a fifteen below zero temperature, to the Auditorium Concert Hall. Mr. Serkin's amazing gifts were revealed at once in the opening Mozart C minor Fantasia (*adagio*), followed by two shorter gems by the same composer. The high point of the recital was reached with the C major (Waldstein) Sonata of Beethoven, played with vital energy sublimely disciplined. Three Reger Silhouettes, two Debussy Studies and a Chopin group comprising the Barcarolle and the A flat polonaise were included in the program. Hearty applause from the audience plainly showed a desire for more, which the artist heeded by granting an exquisite performance of the Mendelssohn Andante and Rondo Capriccioso.

JOSEF HOFMANN'S PROGRAM

Josef Hofmann's audience, a capacity one, defied the bitter weather conditions in order to reach the big Auditroium and were well rewarded by hearing a sparkling exhibition in touch, digital dexterity, and appealing tone. The pianist's program contained works by Haydn, Beethoven, Schumann, Chopin, Rachmaninoff, Albeniz, Liszt, and a pensive Berceuse of his own creation. The response from listeners compelled Mr. Hofmann to extend the list by the addition of five encores.

A. C.

### *Edward Bredshall's Lecture Recitals*

DETROIT.—Edward Bredshall, pianist, gave the second of his series of lecture-recitals on Modern Music for the Detroit Women's City Club, January 13, the program being devoted to the modern Russian school. On January 21, Mr. Bredshall performed the piano part in the Schubert Forellen Quintet for piano and strings at the last concert of the Detroit Music Guild, to be held at the Institute of Arts.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# Cleveland Orchestra and Vocalists In Stirring Hearing of Verdi Requiem

### Rodzinski Introduces New Work by Nabokoff—Piatigorsky Is Soloist—Federal Music Project Entertains for Sokoloff and Maier

CLEVELAND.—The first two days of the new year were selected by Dr. Artur Rodzinski for presenting Verdi's Manzoni Requiem with full orchestra, a chorus of well trained voices and a splendid quartet consisting of Rosa Tentoni, Rose Bampton, Mario Chamlee and Chase Baromeo. The highly emotional and dramatic content of Verdi's music was realized to the full by the conductor, whose keen sense of the dramatic enabled him to run the gamut of ecclesiastic and wordly emotions contained in its pages. Boris Goldovsky came in for a large share of honors, having studied the score with the chorus during the season. Outstanding among the soloists were Rose Bampton and Chase Baromeo, always welcome visitors and enthusiastically received on the stage of Severance Hall. Again Cleveland owes a debt of gratitude to Rodzinski for a profoundly moving exposition of a rarely heard great work of art.

NABOKOFF NOVELTY PLAYED

A novelty by Nicholas Nabokoff opened the tenth pair of concerts. La vie de Polichinelle, a symphonic Suite in six parts, culled from its original ballet form, does not only by its title recall Stravinsky's Petrouchka; it is treated in much the same manner of descriptive tonal painting of events in the life of a clown. Vivid pictures on the stage are easily revisioned by this music, effectively and expressively orchestrated, and even in its present form decidedly entertaining. The composer, called to the footlights, was happy and grateful for the fine performance accorded his composition by conductor and orchestra. Gregor Piatigorsky was the soloist, giving an extraordinarily beautiful performance of the Schumann cello concerto, for which he was justly fêted and recalled many times in response to tumultuous applause.

Dr. Rodzinski devoted the second half of this program to a supremely stirring performance of Strauss' tone poem, Also sprach Zarathustra. The intellectual and musical complexities of the Strauss scores hold a fascination for this conductor whose musical intellect and emotional response penetrate their contents to the very depths and imbue them with throbbing life. An ovation was tendered both orchestra and conductor for this highly dramatic exposition of one of Strauss' greatest works.

ORGAN SERIES AT MUSEUM

At the Museum of Art, Curator Arthur Quimby is offering weekly programs at the organ, which, this month, consist of compositions by Buxtehude and important works of J. S. Bach. Later in January, Joseph Hungate of the Oberlin Conservatory will present a program of twentieth century piano music. This will be followed by an illustrated lecture on The Ancient Art of the Modern Dance, by John Martin, dance critic of the New York Times.

GALA OF FEDERAL MUSIC PROJECT

The Federal Music Project issued invitations for an open house party in honor of its national director, Nikolai Sokoloff and the assistant national director, Guy Maier. This was Mr. Sokoloff's first visit to Cleveland after having relinquished his post as conductor of the Cleveland Orchestra four years ago. A Mozart program was offered by the staff of the Federal Music forces in the evening for 300 invited guests. The program consisted of the Haffner Serenade by the Civic Orchestra, Rudolf Schueller conducting; the Aria of Count Almaviva from the Marriage of Figaro, sung by Marcel Salzinger; rondo from the flute concerto in G major played by Augustin Mendoza; and the G minor quartet for piano and strings, in which Guy Maier lent his superior musicianship and sensitive pianism and stamped the performance as the outstanding number on the program. Dr. Sokoloff spoke with enthusiasm of the music project and its outlook for the future—its main achievement has been to make America music conscious.

On behalf of the city, Mayor Harold Burton, Parks Director Hugo Varga and City Recreation Commissioner J. Noble Richards were present. Mr. Richards first organized the Music Project more than a year ago. During his tenure of office he assembled and established all musical units within the project now functioning, and much of the present success must be credited to his energetic and efficient leadership, although he resigned from the post last summer.

A mass meeting of all major musical organizations of Cleveland of music colleges and conservatories of nearby Ohio towns is being planned for January 26. At the event, which is sponsored by the Women's Music Teachers' Club, the Musicians' Club and the Northern Ohio Chapter of the Guild of Organists, Mayor Harold Burton will be guest speaker. Other guests of honor are Mrs. Burton, Dr. and Mrs. Artur Rodzinski and Mr. and Mrs. Rudolph Ringwall. R. H. W.

## Gershwin Acclaimed In Seattle

### Plays and Conducts Works with Symphony Orchestra—Loudon Greenlees Heard under Baton of Cameron

SEATTLE, WASH.—Few musical celebrities appearing in Seattle have created as much enthusiasm as George Gershwin. In his initial appearance in the Northwest with the Seattle Symphony Orchestra on December 15, he was both soloist and guest conductor, playing his own concerto in F major and the Rhapsody in Blue, and leading his suite from Porgy and Bess. That his reputation had preceded him was evidenced by the capacity audience which greeted him. As piano soloist he was brilliant beyond all expectation, making even the most dubious acclaim him with whole-hearted spontaneity. Of Dr. Cameron he was most appreciative, bringing him time and again to the stage front to share the ovations.

On January 10, the fourth of the Sunday Afternoon Series of the symphony season featured as soloist Theodore Anderson, concertmaster of the orchestra. Mr. Anderson had chosen the Tschaikowsky concerto, playing it with his accustomed brilliance, but with a richer tone quality and greater emotional depth than has been noted before. Especially commendable was the canzonetta.

Dr. Cameron gave an admirable reading of the Variations from the Glazounoff sixth symphony as the opening number. Following the intermission the program held the Grieg Peer Gynt Suite, nocturne and scherzo of Mendelssohn and the Ride of the Valkyries by Wagner.

LOUDON GREENLEES WITH ORCHESTRA

On the Monday evening subscription concert series, Loudon Greenlees was soloist. This was Major Greenlees' second appearance with the Seattle Orchestra having appeared last season with such success that he was immediately re-engaged for this concert. Two Wagnerian arias were received with such insistent applause that he responded with two encores. Dr. Cameron offered as the main symphonic work the C minor symphony of Brahms, which was given an inspired and almost reverent interpretation. No one movement outshone another, and there was that breadth of conception which only a mature conductor could give. Included on the program were the Weber Euryanthe Overture and the Liadoff Six Russian Fairy Tales. J. H.

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*Springfield (Mass.) Daily Republican, Dec. 1, 1936*

Kindler is an exceptionally interesting conductor, and he has built in the national capital an orchestra of deservedly high rank. The Cesar Franck symphony made a deeper impression than at any previous hearing in this region.

*Hartford (Conn.) Daily Courant, Dec. 3, 1936*

Hans Kindler in Rhapsodic Performance. . . . The program, performance and personal charm of the conductor achieved long and enthusiastic applause.

*Hartford (Conn.) Daily Times, Dec. 3, 1936*

Kindler stirs his listeners to enthusiasm. . . . The technical excellence of the National Symphony Orchestra is nothing short of phenomenal. . . .

*Troy (N. Y.) Record, Dec. 4, 1936*

Kindler leads Orchestra in Troy triumph. Kindler is unquestionably the soul of the National Symphony. His is the spirit that drives the artists in the ensemble to heights of emotional ecstasy. It is Kindler who gives the added sparkle that makes the orchestra great.

*White Plains (N. Y.) Daily Reporter, Dec. 5, 1936*

Kindler's conducting genius superbly evident. . . . The National Symphony needs doff its collective hat to none . . .

*Norwalk (Conn.) Hour, Dec. 7, 1936*

The audience yielded to the intoxication of great music superbly played. Dr. Kindler's conducting is of unassailable integrity—never shallow, insincere, external. Rather, it is the product of a musician who seems to have but one concern, the unobstructed and unadorned conveyance of the composer's thought. Again and again Dr. Kindler and his superb company of musicians bowed their acknowledgment of the ovation. . . .

*Wilkes-Barre (Pa.) Record, Dec. 9, 1936*

Audience pays great tribute. Remains seated at Temple till National Symphony gives three more numbers.

*Nathan Weinberg in Washington (D. C.) Herald, Dec. 17, 1936*

I have said it before. I have said it more than once. But I hereby mount the treetops and proclaim that Hans Kindler is not merely a major conductor, is not merely one of the greatest conductors, but that Hans Kindler is the greatest of all conductors before the American public. And I proclaim furthermore that Hans Kindler will go down in music history as one of the very greatest conductors of all time.

*R. B. C. in Baltimore (Md.) Evening Sun, Jan. 6, 1937*

One thing at the concerts by the National Symphony that always makes itself felt is the evident unit of purpose between orchestra and conductor, the esprit and mental cooperation between leader and men which enable them to wring the ultimate drop of meaning and expression from every phrase. For that reason (in addition to the program choices) a concert by this group is always a pleasurable event.

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# Chicago Orchestra Led By Jose Iturbi As Guest

## Pianist-Conductor Appears as Soloist and Introduces New Works—Hymn Concert Is Novelty—Illinois Players Give Sibelius Work—Alice Tully in Chicago Debut

CHICAGO.—Frederick Stock having started on his mid-winter vacation, the symphony concerts were conducted this week by José Iturbi and Hans Lange. The Tuesday, Thurday and Friday concerts were under the direction of the Spanish pianist-conductor and the Saturday evening popular concert under the orchestra's associate conductor. For the first time in the history of the Chicago concert stage a program of hymns of all churches was sung by Joe Emerson and his choir at Orchestra Hall on January 10. The first performance in Chicago of Sibelius's symphony (No. 5) in E flat major was given by the Illinois Symphony Orchestra at the Great Northern Theatre on the same afternoon. At her Chicago debut, Alice Tully introduced the Chausson Chanson Perpetuelle, which calls for the assistance of a string quartet as well as a pianist.

### Hymns of all Churches

Bertha Ott, an *impresaria* of uncommon astuteness who always seeks to introduce new forms of entertainment, found in Joe Emerson and his choir a unique organization which held the interest of the public in a program of hymns from the three religious groups—Protestant, Catholic and Jewish—with Negro spirituals as well. The choir had the assistance of Joseph Vito, harpist; Noble Cain, organist, and William Sumner, pianist.

### Illinois Symphony Orchestra

The Illinois Symphony Orchestra gave the first local performance of the Sibelius fifth symphony, a work that adds materially to the renown of the Finnish composer and which was received with marked approbation and played with much zest under the direction of Izler Solomon. The symphony with its intricate themes makes great demands both on the interpreters and on the auditors, for its complexity requires virtuosos to display its manifold beauties. Wanda Paul, who won honorable mention in the recent contest to choose soloists for the Illinois Symphony, was the soloist of the afternoon and gave a splendid account of herself in the not too ingratiating Paderewski Polish Fantasy, a composition which could well be shelved.

### Marjorie Westcott at Beaux Arts Salon

A large audience gathered in the formal lounge of the Medinah Club on January 10 to hear Marjorie Westcott, young Chicago soprano in her debut recital. For the past ten years it has been our pleasure to listen annually to this eighteen year old girl in the studios of her aunt and teacher, Hanna Butler, and to notice the steady progress she has made under careful guidance. Miss Westcott has been taught that singing does not rely solely on the voice and this precept has made her a musician who vocalizes with *savoir faire*, phrases well, enunciates the text clearly and gives each note its full value. This last named quality is a rarity even among noted singers. Miss Westcott has been well launched on a career which should bring her many successful appearances and credit to her able mentor.

### Alice Tully Makes Chicago Debut

Alice Tully, who last November gave a recital in Town Hall in New York which was duly reviewed in this paper, made her debut here at the Studebaker Theatre on January 11 under the direction of Bertha Ott. Monday afternoon has never been a happy day for the giving of a recital and to this perhaps may be attributed the none too large gathering present to welcome one of the best interpreters of the song literature that has come to our attention in many a moon. Though Miss Tully repeated the same programs she used at her New York recital, we must congratulate her upon her choice which revealed her as an artist in program building. Though the Chausson Chanson Perpetuelle was the only novelty inscribed on her list, none of her selections were hackneyed and all of them greatly interested her auditors. Miss Tully is the possessor of a powerful voice, rather dark in texture, used with cosummate artistry and registering the various moods of the text. Thus, contrast added materially in making her recital doubly enjoyable. Though the soprano shone particularly in her French group, she was equally successful in the German and American numbers. The recitalist had the good fortune of having as accompanist, Arpad Sandor than whom there is none better.

### José Iturbi is Orchestra's Guest Conductor

José Iturbi, who has led symphony orchestras in New York, Philadelphia, Los Angeles, St. Louis, Detroit, Cleveland and Rochester, made his first appearance here in that capacity at the concerts of January 12, 14 and 15. He revealed himself not only an excellent interpreter of the classics and romanticists, but of the moderns as well. His programs were diversified and interesting inasmuch as three novelties were performed under his forceful baton. At the Tuesday afternoon concert he made us acquainted with the suite from Shostakovitch's opera, The Nose, and on the Thursday-Friday program with Carlos Chavez's Sinfonia Antigona and Paul White's Five Miniatures. The Shostakovitch suite is a witty composition of no great import. It is highly seasoned with dissonance and has nothing to recommend it except to afford merriment to the listeners, who on this occasion received the novelty with ironic laughter. The Chavez piece is short and its interesting tonal idiom suits its subject to perfection. The White miniatures—subtitled By the Lake, Caravan Song, Waltz for Teenie's Doll, Hippo Dance and Mosquito dance—disclosed besides a sense of humor and whimsical fancy, descriptive acumen and atmospheric attractiveness. This piece is highly entertaining and the hilarity of the audience was justified. The associate conductor of the Rochester Civic and the Eastman School of Music Symphony orchestras may rest assured that the Chicago public greatly enjoyed his humorous vein, recalling Conductor Iturbi time after time.

*EMANUEL FEUERMANN during the next four months makes thirty-three appearances in France, Belgium, Holland, England, Denmark, Switzerland, Italy, Sweden and Russia. In January he plays in Monte Carlo, Paris, Brussels, and with the Liege Orchestra Symphonique, the Copenhagen Symphony Orchestra, Götenborg Orchestra and Stockholm Philharmonic Orchestra. February: Zurich, London, Bromley, Manchester, Bradford, Barnley, Bournemouth, Paris, Amsterdam, The Hague; March: Lausanne, Geneva, Zurich, Paris, Rome, Florence, Antwerp, Hilversum; April: Bucharest, Vienna, Warsaw, Riga, Kaunas.*

The Brahms symphony (No. 1) in C minor was the medium chosen by Iturbi to display his ability as conductor. We of Chicago know our Brahms, for Frederick Stock is recognized in our community at least as a Brahms specialist. Thus, Iturbi's approach to the Brahms masterpiece being quite different from that with which we are familiar, our sense of proportion was disturbed by the rather saccharine interpretation of the Spanish conductor who revels in pianissimos and seems to abhor dynamic effects. Thus, passages marked *fortissimo* were played only *forte* and though his conception might be correct, the effects obtained were somewhat disturbing to an audience accustomed to hearing the work for some thirty-two years at the hands of a conductor of Teutonic origin. From all this it should not be deduced that the guest conductor did not win his public. Quite the contrary. At the conclusion of the symphony the guest was given an ovation which brought him back to the stage innumerable times until finally he motioned the men to stand up and share in the enthusiastic demonstration.

The Schumann Rhenish symphony afforded Iturbi opportunity to disclose his subtle art, for here exquisite *pianissimi* blended harmoniously with mezzo tones tinted in colors of translucent hue. The Schumann symphony is not provided with big climaxes but requires fine modulation, delicate shading and fanciful interpretation. All these demands were met by Iturbi, a poet and a thinker.

At the Tuesday concert Stephan Hero, violin soloist, made his first Chicago appearance, presenting the Lalo Spanish Symphony in a manner entirely to his credit and to the enjoyment of the listeners. Protégé and son-in-law of Iturbi, Hero played so well as to win personal success in a program which featured his celebrated relative. Young in years, the newcomer disclosed maturity of thought besides a facile technic, a tone silvery in quality and big in dimension and above all phrasing that would reveal him a Gallic product were it not that he had most of his training with the American, Louis Persinger.

### Sigma Alpha Phi Artist Program

At the eighth program of its artist series Sigma Alpha Phi musical sorority presented Rose Schnitzer, dramatic artist, at the Chicago Woman's Club Theatre on January 13. Miss Schnitzer gave a group of character sketches and a condensed version of a three-act play, in which she had the assistance of Helen Schutzbank, violinist and Evelyn White, pianist.

### Elaine De Sellem Activities

Elaine de Sellem gave a program on January 11 at the LaSalle Hotel for the Chicago Culture Club. Two of Miss De Sellem's pupils, Betty Dando and Russell Pyle, appeared with Joe Emerson and his Choir in the program of hymns of all churches given at Orchestra Hall on January 10.

### Walter Knupfer's Students

Raymond Hanson, young artist student of Walter Knupfer, took part in the afternoon program at the last meeting of the Wilmette Woman's Club, which he shared with Margaret Ayer Barnes, writer and author, on January 16. He was also one of the soloists at the last meeting of the Chicago Woman's Musical Club on January 7 and will appear before the Rogers Park Woman's Club on March 16.

Bertha Ostrar, one of the three winners in the contest for an appearance with the Illinois Symphony Orchestra, will introduce the C major concerto by Shostakovitch to Chicago when she appears as the orchestra's soloist at the Great Northern Theatre on January 24.

The piano recital by Herbert Horn, another one of the three contest winners, which had been announced for the same afternoon, is postponed to a later date.

### Hanna Butler's Student on Air

Beverly Kirk, soprano, and student from the studio of Hanna Butler sang the Jewel Song from Gounod's Faust and Little Star by La Forge as soloist with the Edison Symphony Orchestra, last Sunday evening over station WENR.

### American Conservatory Notes

Esther Goodwin, contralto, was presented in recital in Kalamazoo, Michigan, on January 13 and was guest teacher at the Uptown studios in that city the day following. Carl Kwak, student of the conservatory, was heard in a violin recital at Washington Courthouse, Ohio, during the holidays. Mae Doelling Schmidt, pianist, will appear in recital before the MacDowell Club at the Art Institute on February 3. Leona Davis was heard in a piano recital at the coservatory on January 15.

### Glenn Bennett Fulfills Engagements

Glenn Bennett, tenor and artist student from the class of Anna Groff-Bryant, gave a recital on January 2 at Hinsdale; was the soloist at the Cook County Church Federation banquet at the Palmer House on Jauary 18; and fulfilled several engagements in and around Chicago singing the Seven Last Words and Stabat Mater with various choral societies

### Maude Key Shelton Returns

Maude Key Shelton, who had temporarily abandoned her operatic and concert career, sang for the Arts Fortnightly Club on January 18 at the residence of Mr. and Mrs. Arthur Wirtz. Two days later she was soloist at the concert given in the Stevens Hotel for the Chicago chapter of the D. A. R. Miss Shelton, who is the wife of William P. Rock, is now the mother of a daughter born on November 14. Miss Shelton has been re-engaged by the Chicago City Opera Company for the coming season.

### Jane Ross Locates in Chicago

Jane Ross, contralto, known in Europe and in the East, has moved to Chicago where she has been engaged by Paul Longone, general director of the City Opera Company as one of its members for next season. She will be presented in debut recital here next month.

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### *Mme. Herman Devries Prepared Young Artists for Opera*

CHICAGO.—Mme. Herman Devries, the teacher of Betty Jaynes whose sensational opera debut as Mimi in La Boheme with the Chicago City Opera Company, is still fresh

*MME. HERMAN DEVRIES*

in memory, has trained other operatic artists who have made bows at tender ages.

In 1929 two high school girls without any previous operatic training save for coaching with Mme. Devries were presented in a performance of Hänsel and Gretel at the Auditorium Theatre by the Chicago Grand Opera Company during the regime of Herbert Johnson. The Gretel, Helen Derybach, was sixteen years of age, and the Hänsel, Edith Orens, only seventeen. After two successful performances they were engaged to open the Municipal Open Air Opera in St. Louis. Both subsequently followed operatic careers. Miss Orens is still singing leading roles in Belgian operatic houses.

Helen Freund, another of Mme. Devries' talented students, is another young artist who stepped from her teacher's studio at the age of eighteen to sing the role of Sophie in Massenet's Werther with Mary Garden and Fernand Ansseau and during Samuel Insull's reign at the Civic Opera House. Hers has been a career of many successes in opera and concert since then.

Mme. Devries counts among her present pupils several young artists whose appearance in public are expected to take place in the near future.

### *Publishers of New Tschaikowsky Book Sponsor Letter Contest*

The story of the friendship between Tschaikowsky and Nadejda von Meck is to be published on February 1. The title of the book is Beloved Friend and its authors are Catherine Drinker Bower and Barbara von Meck. The latter, a granddaughter of Nadejda von Meck, inherited the correspondence between Tschaikowsky and his patroness. From 1876 until 1890 letters were exchanged between the two, and then ceased with an abruptness which biographers have never been able to explain.

The book's publishers are sponsoring a contest for the best letter of not more than 300 words on any one of the following questions:

What is the psychological explanation of Mme. von Meck's abrupt ending of her platonic romantic relations with Tschaikowsky, and is there any clue to her decision in the revelations given as to her personality?

Was Mme. von Meck's infatuation solely with Tschaikowsky's music, as she thought, or was she really in love with him, in spite of the fact that she was careful never to speak to him or meet him?

Did Mme. von Meck's patronage of Tschaikowsky have, on the whole, a beneficial or a harmful effect upon the quality of his music?

All entries must be submitted by April 15, 1937, and should be addressed to Contest Department, Random House, Inc., 20 East 57th Street, New York, N. Y. The committee of judges comprises Jascha Heifetz, John Barbirolli, Lawrence Gilman, Deems Taylor and Robert K. Haas, vice-president of Random House.

The first prize is a Steinway Grand piano. The second prize will be the recordings of Tschaikowsky's fourth symphony under the direction of Serge Koussevitzky, his fifth symphony conducted by Leopold Stokowski, his sixth (Pathetique) symphony under the baton of Eugene Ormandy, the Andante Cantabile played by the Minneapolis Symphony Orchestra under Eugene Ormandy, and the Nutcracker Suite played by the Philadelphia Orchestra under Stokowski. The third prize will be the recordings of the Tschaikowsky violin concerto played by Mischa Elman and of the piano concerto (No. 1) in B flat minor, with Arthur Rubinstein as soloist and John Barbirolli as conductor.

In addition to being eligible for any of the three main awards, accredited students in high schools, colleges, preparatory schools or registered music schools in the United States may compete for an extra student's prize. This prize consists of a collection of pocket scores of Tschaikowsky's nine best-known works, besides the complete vocal score of Eugen Onegin. To be eligible for this extra prize, contestants should give on their entries, in addition to their own names, the name of the school in which they are registered.

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### *Sigma Alpha Iota Offers Four Awards for Choral Works*

Sigma Alpha Iota, national music fraternity for women, is offering four awards for choral composition. The contest is limited to American-born women composers, and three of the awards are for compositions written for women's voices only.

*GERTRUDE EVANS,*
*National President of Sigma Alpha Iota*

The first award of $350 is offered for a choral compositon, sacred or secular, for mixed or women's voices, with orchestral accompaniment, taking fifteen to twenty minutes for performance. A reduction of the orchestral score for small ensemble must be provided. An award of $150 is offered for an *a cappella* work of three or four parts for women's voices only, taking five to seven minutes to perform. One hundred dollars is offered for a shorter composition with accompaniment, in two, three or four parts, for women's voices only. The fourth award, $100 for a fraternity song or hymn, is limited to Sigma Alpha Iota members. The time limit set for the submission of manuscripts is January 1, 1938.

The committee of judges includes Howard Hanson, Max Krone, Earl V. Moore, Hugh Ross and Albert Stoessel. The awards committee is headed by Gertrude Evans, national president of Sigma Alpha Iota, honorary chairman; Marion Eccleston Sauer, executive chairman; and Helen A. Bickel, chairman of rules and regulations. These chairmen, with Dorothy Knox, compose the publicity committee. A six-page pamphlet announcing the awards and rules and regulations has been mailed to women composers and to schools of music throughout the country. The patronesses of the chapters of Sigma Alpha Iota are raising the funds to finance the awards project. A copy of the rules and regulations may be obtained by writing to Miss Helen A. Bickel, 833 Salem Ave., Hillside, N. J.

## Rachmaninoff Concert Given in Capital With Composer Soloist under Ormandy

### Philadelphia Forces Present The Bells with Choral Contingent—Myra Hess and Roman Totenberg Heard with National Orchestra Under Kindler

WASHINGTON, D. C.—Concert-goers were afforded an unusual opportunity on January 12 when T. Arthur Smith presented the Philadelphia Orchestra (Eugene Ormandy, conductor), the University of Pennsylvania Choral Society, Agnes Davis, soprano, Fritz Krueger, tenor, and Elwood Hawkins, baritone, in an all-Rachmaninoff program with the composer as piano soloist. The program consisting of the symphony, The Bells, and the concerto (No. 2) in C minor for piano and orchestra attracted a capacity audience.

HESS AND TOTENBERG WITH NATIONAL ORCHESTRA

The National Symphony Orchestra (Dr. Hans Kindler conductor) presented two contrasting programs on January 3 and 10. The first was an all-Mozart program featuring Myra Hess, pianist, in the D minor concerto and the second an all-Russian program with Roman Totenberg, violinist, playing the Tschaikowsky concerto. On January 3 Dr. Kindler offered two seldom heard Mozart works, Overture Schauspieldirektor and Maurerische Trauermusik which were brief and charming. Miss Hess gave a classic and elegant reading of the D minor concerto. The concert was brought to a lively close with the Jupiter Symphony.

On January 10, the Russian program opened with a brilliant interpretation of the popular Overture Russlan and Ludmilla (Glinka). Roman Totenberg was youthfully impetuous in the Tschaikowsky concero. The cadenza gave this young artist an opportunity to exhibit his remarkably flexible bow arm, and the *canzonetta*, with its lethargic sweetness, was exquisitely phrased. The orchestra gave adequate support. Following came four short but colorful excerpts from The Love of the Three Oranges (Prokofieff). The oddly romantic Le Prince et la Princesse and the grotesque march were particularly attractive because of their fantastic and interesting instrumental effects. Next came three charming excerpts from the Nutcracker Suite (Tschaikowsky), and the concert was climaxed with excerpts from Boris Godounoff (Moussorgsky). Dr. Kindler was recalled many times after each number.

TOWNSEND MUSICALES

On January 4, Mrs. Lawrence Townsend presented Georges Enesco, violinist, composer, conductor and pianist, and Felix Salmond, cellist. The performance of both artists was that of extreme perfection. Continuing this series Hilda Burke, soprano, and Charles Kullmann were heard on January 11. Both soloists revealed excellent musicianship and technical equipment in their solos and duets. These concerts, held at the Mayflower Hotel, are always given to a capacity audience.

MUSICAL ART QUARTET

The Musical Art Quartet, (Sacha Jacobsen and Paul Bernard, violins, Louis Kievman, viola, Marie Roemaet-Rosenoff, cello, assisted by Frank Sheridan, pianist, and William Hymanson, viola) was the third organization of its kind to be heard in the Chamber Music Auditorium of the Library of Congress. Under the presentation of the Gertrude Clarke Whittall Foundation, they offered two programs, one on January 6 of Mozart works, and on January 9, a more varied one consisting of the Haydn quartet in D, the Rachmaninoff sonata in G minor for cello and piano, and closed with the César Franck quintet in F minor.

In both programs each musician without detracting from the perfect ensemble proved himself an individual artist of the highest caliber. The audience was most enthusiastic.

LECTURE-RECITAL

On January 14, Dr. Edwin N. C. Barnes gave the final lecture-recital in the Milestones in American Music series, at the Women's City Club. The title was The New Renaissance—Today and Tomorrow. The weekly lectures given earlier were Colonial Music and The Trail Blazers; Growing Pains—The Mid-Nineteenth Century; Stephen Foster—America's Troubadour; Artistic Summits; Still on the Heights; Three Princes of American Music; In Lighter Vein; Music From the Soil and Farewell and Hail.

This series, which has linked our native music with contemporary history, has done much to make Washington music conscious. Dr. Barnes has been assisted by many prominent local artists. His talks have been founded upon the research made in preparing his recent brochures on American Music—From Plymouth Rock to Tin Pan Alley and American Women in Creative Music. G. E.

### *Potter Vocal Clinic*

Marguerite Potter, contralto and teacher, has established a voice clinic at her Steinway Hall, New York, studio. This is designed to function in the same way as a hospital clinic, giving help to those who have a problem of voice or speech, following the advice by an authority.

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# NEW YORK CONCERTS

## JANUARY 11

**Beethoven Association** One of the best programs in recent memory was given by the Beethoven Association in Town Hall. Gertrud Wettergen, mezzo-soprano of the Metropolitan Opera, was heard in songs by Melartin, Beethoven, Lindberg and Petersen-Berger, performed with warm tonal qualities, high musicianship and gracious presence that moved her hearers to an ovation. The no-encore rule was broken and she sang a number by Grieg. Kurt Ruhrseitz was the efficient accompanist.

Little Ruth Slenczynski enjoyed acclaim all her own for an amazingly assured and highly effective reading of the Beethoven sonata in E (op. 109), one of the later and exacting scores of this master. She showed a fluent ability to cope with taxing passage work, and scored particularly with the incandescent final movement, done with brilliance. There was an ovation for the tiny performer at the close.

The ensemble portions of the programs were Mozart's clarinet quintet in A, by the New York Philharmonic String Quartet and Simeon Bellison, clarinetist, a highly exuberant and winning performance; and André Caplet's Conte Fantastique, based on Poe's Masque of the Red Death, an impressionistic score of individual qualities, expertly and brilliantly played by Carlos Salzedo, harpist, with the quartet (Mishel Piastro, Arthur Lichstein, Joseph Vieland, and Naoum Dinger). All these artists were the recipients of warm applause from the large assemblage.

**Rudolph Serkin** Brilliantly accomplished, pianist Rudolph Serkin gave an evening recital at Carnegie Hall, and gained the demonstrative admiration of an elect audience.

The program was made up of Beethoven's Waldstein and C major (op. 54) sonatas; Reger's variations and fugue on the Amore Traditore aria from Bach's Ascension Cantata; two Schubert impromptus (op. 142, F minor and op. 90, E flat minor); Mendelssohn's Rondo Capriccioso; and four Chopin etudes; the triplet one in F minor, the octave one in B minor, the study in thirds, and the great whirlwind example in A minor (op. 25).

In all that striking variety of music, Serkin revealed truly eminent abilities. His approach is primarily that of absorbed seriousness. He seems oblivious of the presence of listeners, and sinks himself completely in the task at the keyboard. Meticulously setting forth the score of the composer, Serkin nevertheless is not only the exacting scholar, but also the feeling interpreter, who senses that the notes are also symbols of emotion. Beethoven's Waldstein Sonata and the Schubert and Mendelssohn numbers were colored with such direct eloquence that they sounded like a personal pronouncement jointly of the composer and the performer. The Reger Variations, a profound work of tremendous musical and technical requirements, found epical expression from Serkin, to whom the hearers extended ovational response. In the Chopin division came ideal sweep, delicacy, and virtuoso glitter. If one were to strain for a critical reproach, the only opening given by Serkin was his occasional brittleness of tone, where precision took the place of lyric sensuousness.

The sensationally successful recital was given for the benefit of the Cecilia Music School connected with the Madonna House Settlement.

## JANUARY 12

**Lennart von Zweygberg** The New York debut of Lennart von Zweygberg, Finnish cellist, was made at Town Hall on Tuesday afternoon. His program was devoted mainly to the G mior sonata of Max Reger, the sonata in D of Bach, and the sonata in D of Locatelli, and included as a group of shorter selections the Sibelius Malinconia, the Merikanto Melodie, the Lizst-Busoni Valse Oubliée and the Arensky Humoresque.

Mr. Zweygberg is technically dextrous and conveyed the mood of his selections to the audience with intelligence both of phrasing and shading. Often his tone had passages of rich beauty, although as a whole his playing had a harsh quality. He is, however, an impeccable musician, experienced and worth hearing. He was energetically and ably assisted at the piano by Wolfgang Rebner.

**Lily Pons** A houseful of adoring and jubilant evening listeners acclaimed Lily Pons at her Carnegie Hall song recital, and their tributes were in every way justified, for the petite operatic diva was not only in her best voice but showed as well that she is mistress also of ingratiating concert art.

In stylistic correctness, musical effect, diction, and the niceties of combining tone and feeling, Miss Pons offered abundant evidences, in compositions of differing modes and lands. Her coloratura skill is known to all, but to some of her auditors it must have been a surprise to note how impressively she sang the classic and purely lyrical numbers.

Three coloratura arias, done with radiant brilliancy, were from Barber of Seville (Una Voce), Mireille (O legere hirondelle) and Dinorah (Shadow Song). Furthermore, Miss Pons performed two arias by Bach and one by Handel; Rossini's La Promessa and La Pastorella delle Alpi; songs by Hue, Liszt, Myron Jacobson, Dell'Acqua, and Frank La Forge (Come unto These Yellow Sands and Bird Song), who accompanied his melodious and sensitive compositions and the rest of the program, with the musicianship, taste—and memory—for which he has become renowned.

Flute obbligatos were supplied for various arias by John Amans, Henry Bove, Amadeo Ghignatti.

Of course Miss Pons was beset for encores, graciously granted.

**Albert Hirsh** Albert Hirsh, a young pianist of unusual excellence, gave the Town Hall recital of Tuesday evening. He was heard in the Ich ruf' zu dir, Herr (Bach-Busoni), Chaconne (Handel), the Mozart sonata in F major, two Debussy pieces, Ondine by Ravel, sonata (Griffes), Preludio of Leide-Tedesco (dedicated to Albert Hirsh), three Scriabine etudes and a final group of Chopin, Brahms and Liszt (Paganini Variations). Mr. Hirsh possesses a generous command of keyboard mechanics; his playing has depth and perspective, adroitness of emphasis. From the expressive viewpoint, he has taste and discrimination. His sense of color and contrast, while perhaps not fully developed, promises much for his fully matured art. Outstanding among his performances were the Mozart sonata, projected with keen perception of its fresh melodic loveliness, and the Ravel Ondine, a delicate portrait in aquatints. The audience was large and enthusiastic.

## JANUARY 13

**Schola Cantorum** Two first hearings in this country were a feature of the Schola Cantorum's opening concert of the season, under Hugh Ross, its conductor, in Carnegie Hall. These were four excerpts from the Vespers service written by Monteverdi in 1610 for St. Mark's Cathedral in Venice (heard in an arrangement by Hans Redlich), and a first performance in North America of several scenes from Malipiero's opera, Giulio Cesare, in a concert version made by the composer. Verdi's Te Deum formed the middle part of the program.

The Monteverdi score is laid out in imposingly broad plan, for four-part mixed chorus, soprano, alto, tenor and bass soloists, with accompaniment of viola da gamba, orchestra and organ. Of the four sections heard (Domine ad adjuvandum, Dixit Dominus, Ave Maris Stella, and Sicut erat), the second last was most beautiful in its subtle interweaving of voices, in free variations. The other excerpts had splendid passages in which pomp of brass and proclamations of the choirs attained effects of lofty grandeur. A harmonic style reminiscent of the same composer's madrigals, and instrumental interludes of archaic pattern, were features. Participating were Marion Lindsay, soprano; Lorraine Eley, alto; Albert Barber, tenor; D. D. Armstrong, bass; Otto Van Koppenhagen, viola da gamba; Everett Tutchings, organist; the Schola chorus and the Philharmonic Orchestra.

The highest point of the concert was the Verdi Te Deum, with Ruth Kenworthy singing the brief soprano solo with the chorus and orchestra. For sustained devotional spirit and clarity of musical design, Mr. Ross's reading, the smoothness and expressiveness of the singing and orchestral playing were outstanding.

Most interest centered in the Malipiero opera, as it had been premiered only last year in Genoa, and subsequently sung in South America with success. It is based on Shakespeare's play, the text translated into Italian and the action condensed into seven scenes. Only four are retained in the concert version, which includes the Overture, the episode in a Roman street between a Tribune and Two Citizens; the scene between Cassius, Brutus and Casca, where the plot is formed; the interview between Brutus and Portia; and the assassination in the senate house. After this an orchestral interlude picturing Calpurnia's dream of the battle was played, followed by a male chorus setting of a hymn by King Robert of Sicily, and the final chorus sung in the opera on the entrance of the armies of Octavian and Antony (which uses part of Horace's Carmen Seculare as a text).

Although it is unfair to judge an extended work by only a few scenes, the truncated version offered a good example of Malipiero's strong command of modern harmonic style, which is always in the service of a poetic and dramatic purpose. There is a strong lyrical element in the vocal portions, at times reminding one of Puccini, but it is allied to a somewhat scholastic use of old-time modal effects in the choral writing. There are several salient themes which reappear in the orchestral score, bold, dissonantal motives typifying the pride of Rome, which are showily scored for brass choirs. The *parlando* writing for the voices is frequently monotonous and dry, as in the senate scene. One had the effect that a true evaluation of the music could only be gained with stage accoutrements.

The solo parts were sung, for the most part capably, by Arthur Anderson, Richard Hale, William Hain, Jeanne Palmer, Arthur Gerry, William Mercer, Clarence Johnson, Donald Dickson, Floyd Worthington, Britton Pool and D. D. Armstrng. The command of style and quality of diction were of varying degrees of effectiveness. But the choral and orchestral performance was on a high plane of artistic efficiency. Mr. Ross and the participants had warm applause from a distinguished audience throughout the evening.

**Michael Zadora** The second Town Hall recital of Michael Zadora, pianist, took place on Wednesday evening. The opening selection was The Christmas Tree by Liszt. Next played were the Bach-Busoni toccata in C major, a first performance of Phantasietstück (Schubert-Zadora), Mendelssohn's scherzo and three nocturnes of Chopin (op. 15, No. 3; op. 62, No. 1; op. 9, No. 2). The last group consisted of four Roumanian dances and Bear dance by Béla

*BENJAMIN DE LOACHE,*

*baritone, began his season in October with a tour of the West, including concerts in Iowa, Missouri, Oklahoma, Arkansas, Texas and Colorado. On January 3, he was heard in an appearance at the Waldorf-Astoria, New York; 14, in Philadelphia. He is to sing in Troy, N. Y., January 28; 29, in Englewood, N. J.; 31, at the Harvard Club, New York; February 1, he is to be soloist with the Bach Choral Society of Newark, N. J.; 17, he gives his New York recital in Town Hall.*

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Bartók, Debussy's prelude in A minor, and finally, instead of the Liszt Rakoczy March originally scheduled, a paraphrase on themes from Rigoletto, by the same composer.

Mr. Zadora is a recitalist of wide experience and his interpretations are those of a mature artist. His reading of the Liszt Christmas Tree opus was demonstrative of his polished technic and disclosed his ability to capture the mood of individual movements and convey it to his listeners with ' idity. The three nocturnes of Chopin were exquisitely done and won him prolonged applause from his listeners. Bartók's dances were interesting short subjects of varying rhythms and tonal coloring. After Mr. Zadora had finished the Rigoletto paraphrase such enthusiasm was manifested by his audience that he was obliged to return to the stage for encores. A large crowd attended the concert.

## JANUARY 15

**Helen Teschner Tas** The latest recital of Helen Teschner Tas, violinist, at Town Hall included a foursome of important compositions. Choosing material illustrative of several periods, Mme. Tas presented Tartini's sonata in G minor, (Kreisler edition), Lekeu's sonata in G minor, Bach's partita (No. 3), in E major, and Ravel's Tzigane. The Tartini work had a musicianly exposition, with strong feeling for phrase and structure. The violinist's tone, if not one of the most sensuous in quality, had clarity and expressive emotional inflection. Mme. Tas' directness of approach and lack of sentimentality gave attractive simplicity and genuine romantic feeling to the Lekeu sonata, a rarity in concert programs, which bears evidence of the gifts of that Franckian disciple, whose career was tragically cut off in youth. The highest powers were called for in the Bach partita, one of the most exacting test pieces in the repertoire, and here the player's good intonation, sense of style and dynamic contrast were productive of a satisfying reading on the technical side. The Ravel work, a glittering, somewhat parodistic version of the typical gypsy performer's flights, brought a modern note into the concert and was played in exhilarating fashion. At the close, a number of encores were added. Celius Dougherty was the well-routined accompanist.

**Golden Hill Chorus** The winter concert of the Golden Hill Chorus took place in Carnegie Hall on Friday evening before an overflowing audience. Channing Lefebvre is the conductor of this group, whose membership is recruited from business women of the financial district. They were assisted by Grace Roberts, accompanist, and Harold Friedell at the organ. The soloist of the evening was Wilbur Evans, baritone, accompanied by Frank Chatterton. Sacred and secular music featured a program, which opened with Schubert's The Great Hallelujah, included Percy Fletcher's The Witches' Carnival, folk tunes from Sweden, Czechslovakia, Italy and Germany, a Habanera by Paul Vidal and Mozart and Wagner numbers. There were also Ce doux Pays from The Sun-Worshippers (Goring Thomas), with solo by Louise Profriet, and La Vierge a la Creche (Cesar Franck) and d'Indy's Sur la Mer, with solos by Marie Curtis and Helen Harrington. Excellent ensemble singing was the order of the occasion, and the soloists gave good account of their lines. The chorus deserves commendation for passing the test of diction in the last stanza of the Witches' Carnival (a Shelley poem), which is quite a tongue-twister:

What thronging, dashing, raging, rustling,
Whispering, babbling, hissing, bustling,
Glimmering, spurting, frizzling, burning,
As Heaven and Earth were overturning!

Mr. Evans scored for sonorous and well-produced tone in a Gounod aria and a group of interesting and uhackneyed songs by Eric Fogg, John Alden Carpenter, Augusta Holmes and Harvey Enders.

## JANUARY 16

**Philharmonic Orchestra Children's Concert** For the second Children's Concert which took place on Saturday morning at Carnegie Hall, Ernest Schelling and the Philharmonic-Symphony Orchestra offered a program devoted to German composers. It featured a curiosity piece of Beethoven's entitled "Wellington's Victory."

The program opened with a brilliant interpretation by Mr. Schelling of the Bach toccata and fugue in D minor which had been well scored for orchestra by Sir Henry Wood. Following this the Hindemith finale from his Kammermusik (No. 1) attracted the keen attention of the large group of children present, for its shimmering dissonance and modernity of form.

After a short intermission, the Clarinet Ensemble expertly directed by Simeon Bellison played two German Dances by Beethoven, the Brahms waltz in A flat and the March Militaire of Schubert. The rich tone and remarkable ensemble of this large organization of clarinet players is most unusual. The Boys Glee Club of the Horace Mann School sang O Faithful Pine after which the audience joined in the chorus.

For the concluding number the orchestra played the Wellington Victory by Beethoven, which had been performed in New York only twice before. Ernest Schelling, who gave his usual delightful program commentations, said that both musicians and critics agreed that this was an uninteresting composition of Beethoven. It is battle music in the true sense of the word.

**Joseph Szigeti** On Saturday afternoon at Town Hall, Joseph Szigeti began his cycle of three historical concerts. The title of the series is An Outline of Three Centuries of Violin Music, but Mr. Szigeti, for purposes of variety, no doubt, has departed from a strictly chronological order, and intersperses the old with the new. With the musicianly Nikita de Magaloff as piano associate, the violinist presented last week the D major sonata of Handel, Ravel's sonata, the sonatina in D major by Schubert, and shorter pieces including Vidui from Ernest Bloch's Baal Shem, Hungarian Folk Airs by Bartók arranged by the performer and Liszt's violin rhapsody. He also gave, as a solo performance, the Bach chaconne.

The unfailing fastidiousness, high musical instinct and technically superb equipment of Mr. Szigeti were satisfyingly shown in this extensive and exacting collection of music of varied styles. Of major import was his marvelous playing of the Bach, where his consummate virtues as a stylist shone resplendently. There were characteristic restraint and sensitiveness in his treatment of the modern works, and in the Handel and Schubert a serene command of form, phrasing and intonation that were models of rightness, a *cantilena* of songful breadth and purity of tonal quality.

The audience was large and vociferous in its welcome to the distinguished artist and his assisting pianists. After thunderous applause the violinist added a number of encores. The subsequent concerts of the series, which take place on the next two Saturday afternoons in the same hall, promise to offer a crescendo of interest and artistic enjoyment, if the first program is a criterion.

**Budapest University Chorus** Carnegie Hall was the scene of the American introductory concert of the Budapest University Chorus, an *a cappella* ensemble of forty men conducted by Viktor Vaszy. The Hungarian group are in this country for a tour under the sponsorship of the Intercollegiate Musical Council (Marshall Bartholomew, president) and a Hungarian committee under Dr. Tibor de Cholnoky.

The present chorus is descended by apostolic succession as it were, from a singing ensemble formed in the Budapest University at the beginning of the eighteenth century. The current choir is made up of undergraduates, professors, graduate students and alumni.

Their varied program was an all-Hungarian one, including religious and folk music, and songs of Liszt, Bela Bartók, Zoltan Kodaly, Viktor Lanyi, Francis Farkas, Nicholas Laurisin, Deszo Demeny, Francis Erkel, John Goll and Dr. Vaszy himself.

The primary requirement of the first rank *a cappella* chorus—fidelity to pitch—was consistently present in the singing of the organization. They have, in fact, all the standard virtues of joint vocalism—"unity," "balance," "meticulous response to the conductor," and possess besides a notable dynamic flexibility. On the interpretative side, they are equally at home in the reverent, the brilliant, the tender or the humorous. Due praise must go to the fine soloists, Sandor Arany and Dr. Francis Farago, baritones.

## JANUARY 17

**Frederick Jagel** The annual Town Hall recital of Frederick Jagel, Metropoltan Opera tenor, was given on Sunday afternoon at Town Hall. As is usual in his choice of program material, Mr. Jagel gave a large place to German

(*Continued on page 25*)

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# Premiere of New Schönberg Quartet Feature of Los Angeles Concert

## Kolisch Group Introduces Work by Eminent Composer—Recitals by Rosenthal and Nelson Eddy Thronged—Rose Bampton Soloist with Philharmonic Orchestra—Budapest String Quartet Applauded

Los Angeles.—The first hearing of the new (fourth) string quartet by Arnold Schönberg took place in U.C.L.A.'s Royce Hall on January 9 with the Kolisch Quartet as the performers. It was the climax of a series of four concerts designed to honor Schönberg, sponsored by Mrs. Elizabeth Sprague Coolidge, with each of the concerts programming a Schönberg quartet, coupled with one of the later Beethoven.

This fourth quartet (Op. 37), is certainly abstruse and difficult to grasp at first hearing. As will all of Schönberg's work, it grows upon the auditor and particularly upon the performer with repeated hearings which bring out intrinsic beauties that are so radical a departure from olden music that the ear and brain require time for adjustment unless they have been trained to modern and progressive perceptivity.

The quartet is uncompromisingly polyphonic, each instrument developing its musical line with the utmost freedom. Schönberg is really the modern successor to the ancient Netherlands school of contrapuntists, and his treatment is none the less logical for its greater freedom and use of the twelve-note system. The opening *allegro molto* displayed characteristic leaps in the melodic lines, great rhythmic vitality and a febrile energy. The *commodo* was the *scherzo* of the work, showing a fantastic lightness mounting upwards in wayward spirals. The *largo* was of striking power, beginning surprisingly with a theme enunciated in unison, and continuing in a manner largely antiphonal. The final *allegro* resumed the energy of the first movement, culminating in an extremely beautiful peroration.

The Kolisch Quartet played with the finest musicianship and interpretation. Messrs. Kolisch, Khuner, Lehner and Heifetz rose supreme in the Schönberg works, where their perfect intonation gave the modern idiom exactly as it should be interpreted. Schönberg was present at all four concerts, and received warm applause from an audience numbering fully 2,000, an amazingly large attendance for chamber music. In the second quartet, the vocal parts were sung by Clemence Gifford with considerable emotional feeling. The concerts were January 4, 6, 7 and 9, the four Schönberg quartets played in progressive order, the Beethoven being opp. 127, 130 (with fugue, op. 133) 131 and 132.

### Nelson Eddy Draws Crowd

Nelson Eddy's concert on January 5 crammed every nook and cranny of the Auditorium, as Impresario Behymer set seats in the orchestra pit. His movie work brought him an audience who came to enjoy, and who demanded eight encores. Eddy is preeminently a Lieder singer. He has the gift of making each of his song offerings an individual picture or miniature sketch, done with artistry and finesse. He invariably suggests acting, with sparing but well placed gestures or facial expressions. He has not an exceptional voice; in fact, its range is limited and at times recently it grows harsh or muffled, but he knows how to handle it to best stage advantage. Then, too, he possesses a saving grace of humor which materially assists him in making his recitals enjoyable. His splendid enunciation is a continual joy, enabling his auditors to hear every word. But on this occasion some of his usual spontaneity was lost through the handicap of a book of words.

The opening Lully air, Bois Epais, was smooth in its long sustained periods, and was the best sung selection of his program. He followed it with an effective scene from Monna Vanna. A group of Russian songs in excellent English translations began with the familiar Tschaikowsky, None But the Lonely Heart, sung with restraint. Dargomizhky's The Old Corporal was an admirable portrayal, and ran the gamut of expression without being overdone, as it might easily have been. Two Moussorgsky items were the charming Child's Evening Prayer, and Varlaam's dramatic narrative, By the Walls of Kazan, from Boris Godunoff, The Song of the Flea, as a request encore, won a big hand.

In the German group was an admirable *lied*, Der Tod, das ist die kühle Nacht, written by the accompanist, Theodore Paxson, who shared in well deserved applause. Wenzel's stuttering song from The Bartered Bride, proved amusing in a typically Eddy delineation. Other Teutonic items were by Fleischmann, Grieg, Mahler and Jensen. Cowen's Border Ballad made a rousing opening to the final English group, followed by an artistic reading of The Bell-man, of Forsyth. After the humorous Bone Come A-Knittin' of Jacques Wolfe, a showy My Parting Give by Elinor Remick Warren made a bright conclusion, and the composer shared in the applause. Among the encores were Chumley Fair, Brown Bird Singing, Will You Remember, from Maytime, Crist's Au clair de la lune, and the popular spiritual, Water Boy.

Paxson provided impeccable accompaniments at the piano, giving support that waxed almost orchestral at times, and yet was perfectly balanced throughout. He was less successful as a soloist, in Chopin and Beethoven numbers.

### Rosenthal Acclaimed

Another recital to fill the Auditorium on January 11, was that of Moriz Rosenthal, seventy-three years young, who electrified his hearers with magnificent pianistic artistry. His age is a matter of record, but his playing had all the fire and vitality of youth, coupled to the wisdom and balance of years, and he can still leave most of the younger virtuosi at the post. The possessor of a prodigious technic, he used it not for mere virtuoso display, but as an accessor to interpretation. Best of all, his work was invariably spontaneous and from the heart, and no matter how difficult the number, it was played with an engaging air of simplicity that is in itself one of the highest attributes of art.

He began with the great Beethoven sonata (Op. 109) to which he brought a sturdy and robust air, delineating it with a master hand and sincerely deep-rooted feeling. But it was in Chopin that he made his deepest impression. His Chopin was no pale and wan weakling, but virile and strong while losing no whit of its intrinsic poetry. His reading of the B minor sonata (Op. 58) was a marvel of beauty, marked with tonal strength and exquisitely singing tone. A group of shorter pieces displayed every emotion from ineffable tenderness to a climax of vivid rhythmic power in the seldom-heard Tarantella, which waxed wilder and wilder in its peroration. There were three preludes, two etudes, of which the audience obviously wanted the Op. 10, No. 5 repeated, two exquisitely turned mazurkas, and the valse, Op. 42. It was Chopin perfectly enunciated and expressed.

He next turned to Liszt, with the delicate modernity of the Valse Oubliée and the lightning difficulty of Feux Follets. The knowledge that Rosenthal himself was a pupil of Liszt added to the interest of these selections, and his playing bore patent evidence of authenticity in interpretation and shading. Then followed the charming Henselt Berceuse, once a concert program favorite, though now practically forgotten. Last, but not by any means least, came two of the pianist's own compositions. First was the delightful Papillons, sparkling with appropriate butterfly colors, played with inimitable deftness, and the audience emphatically demanded its repetition. As a climax came his Carneval de Vienna on themes by Johann Strauss, which blended the familiar tunes with every possible trick of keyboard virtuosity; he achieved as much upon one piano as might have been executed upon two. Encores were Chopin waltzes and a nocturne, and the delicate traceries of the Liadoff Music Box.

### Rose Bampton with Philharmonic

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*CLARENCE LOOMIS,*
*composer, now a resident of Santa Monica, Cal., has been commissioned to write an American opera based upon the tunes of Stephen Foster. Mr. Loomis comes from Chicago and Indianapolis, where he resided for many years. The Indianapolis Symphony Orchestra (Heger-Goetzl, guest conductor) will give a performance next March of his Symphonic Variations on a Theme by Stephen Foster.*

Klemperer's masterly direction introduced the Sibelius fourth symphony at the Auditorium January 7, and Rose Bampton was soloist in song numbers. Klemperer prefaced his exposition of the symphony by making a few remarks from the podium, giving a short but pregnant analysis of the work which undoubtedly assisted many to a better comprehension of it. The orchestra gave it a beautiful reading at Klemperer's hands, the pervading atmosphere of melancholy resting over all, especally in the first movement. The short *scherzo* was fascinating in its weaving of melodic lines, coming to an abrupt and doleful end. The third movement was duly stark and foreboding, while the finale gave the impression of a forced gaiety over an omnipresent sadness.

As soloist, Rose Bampton sang well. With a voice of exceptional range and operatic power, her clear enunciation gave her words distinctly to the auditors. Her best work was in Purcell's When I Am Laid in Earth, from Dido and Aeneas, wherein she showed a due appreciation of the classical beauty of line. The Strauss Lullaby was charmingly given, with tenderness and restraint, while Cäcilie was pleasingly though not emotionally sung. The Verdi aria, Pace, Pace mio Dio, was an effective, though slightly stiff opening. A rather curious impression was made by her singing of the Love Death from Tristan and Isolde from the printed score, and the result was unduly restrained.

BUDAPEST STRING QUARTET

The Budapest String Quartet were heard under the auspices of the Los Angeles Chamber Music Society in the Biltmore on January 8, in a program of two romantics and one modern. Messrs. Josef Roisman, Alexander Schneider, Boris Kroyt and Mischa Schneider played with lovely intonation and impeccable ensemble, though the balance was slightly dominated by the latter's cello.

The Bela Bartok quartet (op. 17, No. 2) was the chief item of interest, and its uncompromising modernity was the subject of heated discussion in the lobby during intermission. To one familiar with the score, the work is intrinsically fine. It has points that may be adjudged beautiful even by the standards of the past century, although most of it must be heard with a sympathetic ear to its distinctively individual idiom. The short rhythmic phrase enunciated in the opening of the *moderato* was developed at length, with the stress laid upon contrapuntal figurations. The second movement was perhaps the most understandable to the layman, a rhythmic dance at times barbaric in atmosphere, with the lower strings often used with percussive effect, and considerable insistent note repetition. The final *lento* was devotional in aspect, as though in resignation to the inevitable, with occasional bursts of rebellion restrained to a pervading calm.

The Mendelssohn E flat major quartet (Op. 12) was charmingly played, except for the trio of the *canzonetta*, which was taken at an overly fast tempo; it is not intended for a virtuoso episode, and the natural result was somewhat muddy. In conclusion the lovely Schubert D minor quartet, popularly entitled Death and the Maiden, was admirably enunciated. The Quartet was heard again in Pasadena on January 10, under the auspices of the Coleman Chamber Music Association.

DILLON SUITE PREMIERED

The world premiere of a Chinese Suite by Fannie Charles Dillon took place in Trinity Auditorium on January 6, with the Federal Symphony Orchestra playing under the direction of Modest Altschuler. The work was based on authentic ancient Cantonese melodies, dictated to the composer by Wing Foo, Los Angeles baritone, who also created the poetic story on which the work is based. The composer carefully used the pentatonic scale in the harmonization as well as in the melodies, and the Oriental effect was sustained in the use of perfect and augmented fourths, though tonic chords were used in the final cadences. She showed a splendid command of orchestration, the work being finely instrumented, with admirable balance and artistic finesse. The suite was in four movements.

Altschuler offered also the Mozart overture to the Marriage of Figaro and the symphony (No. 29) in A major. Of the latter the less said the better, probably most of the rehearsal time having been given to the new work. Stanford's bright Irish Rhapsody and Svendsen's Carnival in Paris were cheerfully presented.

VIOLIN DEBUT

A young violinist from Holland, Leni van Thijn, was introduced to Hollywood musical circles at a musicale given for her by Mr. and Mrs. John de Keyser. Mme. van Thijn gave a short program, consisting of sonatas by Brahms and Handel and the Chausson Poeme. She displayed a tone of appealing quality, supported by an admirable and well schooled technical equipment, while her interpretations were well balanced and delivered with good style. Lina Di Fiore gave splendid support at the piano, and the two artists showed a sympathetic ensemble, with their attacks timed and synchronized to a nicety. R. D. S.

## Rambling Around

Olga Steeb, pianist, and Ilya Bronson, cellist, announce two sonata evenings, February 1 and March 29 at the Los Angeles Biltmore Hotel under the management of Mary V. Holloway. The February event includes the Beethoven sonata in A major and the Cesar Franck sonata in A major. At the March concert three sonatas will be played; Haydn's C major, Brahms' Opus 5; and Rachmaninoff's G minor.

* * *

The St. Olaf Lutheran Choir (F. Melius Christiansen, director) of Northfield, Minn., will give three concerts in Southern California this spring, at Los Angeles on April 9, Long Beach on April 10 and Pasadena on April 11. These concerts are being given under the auspices of the Lutheran Choral Union of Southern California.

* * *

Rose Bampton, contralto, gives a recital on January 24 at the Pasadena Playhouse, Pasadena, Calif., under the management of Leon Ettinger of the Coleman Chamber Concerts.

* * *

Tord Benner, Swedish conductor from Stockholm, now living in Los Angeles, will conduct the Federal Project Orchestra again on January 27 at Trinity Auditorium. He plans to have on the program American compositions. Ervin Nyiregyhazi, pianist, is the soloist.

Pauline Farquhar, pianist-teacher of Long Beach, Calif., announces a Music Show in costume by young pupils of her studio at the end of January. Two recitals by advanced students were given in December; Clintine Crain (16) appeared on December 4 playing numbers by Karg-Elert, Tich, Schulhoff, De Falla, Debussy, Guion and Deems Taylor. On December 12 Charlotte Brejcha (16) gave a recital assisted by Martha Ogan, violinist. Mrs. Joseph Maltby was the accompanist for Miss Ogan.

* * *

Virginia Card, soprano of Hollywood, gave a recital on January 12 of music written by Ernest Wolff, Bakersfield, Calif., for the Women's Improvement Club, Taft, Calif. Miss Card is under the management of the Behymer Artist Bureau, Wynn Rocamora, personal representative.

* * *

Merle Armitage, Los Angeles impresario, announces George Gershwin and the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor) in an all-Gershwin program on February 10 and 11 at the Philharmonic Auditorium. An American in Paris, a concerto for piano and orchestra, and Rhapsody in Blue, both with Mr. Gershwin at the piano, will be presented. Excerpts from Porgy and Bess, with Todd Duncan of the original New York cast and the Hall Johnson choir taking part, are to be given with Mr. Gershwin conducting.

* * *

Helen Jepson, Metropolitan Opera soprano, has been contracted by Grand National Films, Inc., of Hollywood, for a starring role in one of the first musical films to be produced by the Victor Schertzinger unit. Production begins late this spring. The original story of this film will be from the pen of Mr. Schertzinger and Wallace Smith, and the music will consist of Schertzinger compositions coupled with operatic arias.

* * *

Mary Reardon, soprano of Los Angeles, is soloist at the Ventura, Calif., Old Mission Church. Prior to taking this position she was for three years soloist at the Ventura St. Paul's Episcopal Church. Miss Reardon gave a recital on December 7 at Olga Steeb Hall and on December 20 she sang the soprano role in The Messiah at the Hollywood First Baptist Church. On December 21 she also sang in The Messiah over radio station KFWB from Hollywood. Miss Reardon has been engaged by the Los Angeles Lyric Club (Ralph Peterson, director) to sing the solo role in The Death of Joan of Arc by Memberg, which is to be given with other choral works on January 26 at the Philharmonic auditorium.

*MARY REARDON,*
*soprano of Los Angeles, was recently soloist at Santa Barbara, Cal., with the Women's Lyric Club of Los Angeles (Ralph Peterson, director). She also is a member of the Mobile Magazine Quartet appearing on KHJ radio station of Los Angeles. (Photo by Philip Newberg.)*

The six-concert all-Beethoven cycle of the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor) opens on January 30 at the Philharmonic Auditorium. Four resident pianists will play four Beethoven concertos. Olga Steeb appears on January 30, in No. I in C major; Webster Aitken of New York, February 27, in No. II in B Flat major; Lillian Steuber, March 6 in No. III in C minor; Eduard Steuermann, April 10, in No. IV in G major; Richard Buhlig, April 17, in No. V in E flat major. At the April 17 concert a triple concerto and the eighth symphony will also be given and the three solo artists are Richard Buhlig, piano; John Pennington, violin; Alexander Borisoff, cello. The final program occurs on April 24 with Beethoven's first and ninth symphonies.

* * *

Mary Carr Moore's ballet, Chinese Fantasie, was presented on January 7 at the Los Angeles Trinity Auditorium by the American Ballet Modern. The leading parts were taken by Marian Von Pracht, who directed the ballet, Brahm Van Den Berg and King Shipman. This work was originally scored for full orchestra but for this occasion a piano accompaniment was used. Miss Moore is one of the original organizers of the California Society of Composers. C. D. K.

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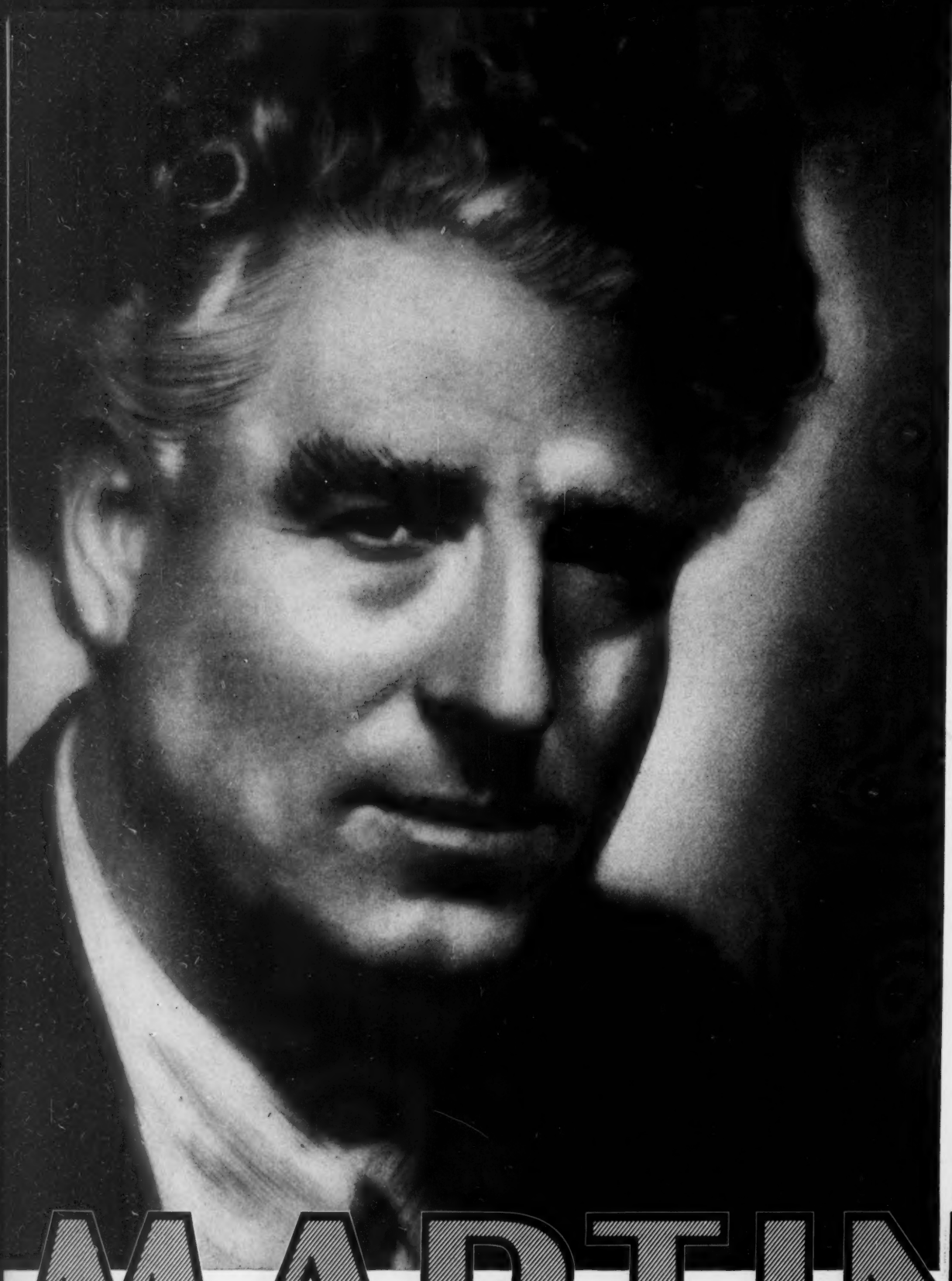

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# MUSICAL COURIER

*Weekly Review of the World's Music*

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NEW YORK JANUARY 23, 1937 No. 2922


An index of advertisers is published on the last page of each issue of the Musical Courier, as a convenient guide to the international musicians represented in the paper. We believe that the names appearing on this roll represent the most extensive roster of present-day celebrities compiled by any musical publication.

—o—

"One must have strong patriotism," writes a sharp correspondent, "to love all the music grouped under one's flag."

—o—

Congress now being in session, cannot legislation finally be secured against radio crooners, torch moaners, and female basses?

—o—

Someone suggests that the name of Metropolitan Opera House be changed the Bayrenth on Broadway. The idea is not felicitous, as the Metropolitan performances of Wagner are far superior to those of Bayreuth.

—o—

The succeeding stages of the Philharmonic season will be awaited with much interest, as they bring the ministrations of Stravinsky, Enesco, Chavez and Rodzinski. Of particular promise are several choral and operatic features, including a concert performance of Strauss' Elektra and Honegger's Le Roi David, under Rodzinski. It will be natural to expect performances of new American scores, a department in which the Philharmonic has made strides in the course of the last season or two.

—o—

## Dilemma of the Graduate

Conditions in the musical world during the last decade have brought sharply to the attention of the public the somewhat perplexing status of graduates of music schools. While enrollments in these institutions continued to grow in most cases, opportunities in the professional world suffered an inevitable restriction because of economic conditions. That these are now improving rapidly sheds an encouraging light on the situation, but there is still room for continued advancement until the talents of the many richly gifted young musicians may be fully utilized.

An editorial which recently appeared in Overtones, the magazine published by the Curtis Institute of Music, makes some illuminating comments on the graduate's status at the present time. Because of its timeliness, this article is worth quoting:

Consider a Graduate. Cloaked in robes of academic dignity, bearing a scroll of parchment or sheepskin, visible proof of his attainments, he pauses, the words of the commencement ceremonies ringing in his ears: " . . . . approved by the faculty . . ", " . . . . in recognition of the honorable and satisfactory completion of your studies . . . ", " . . . . admitting you to all the rights and privileges which pertain to that degree." He has been smiled upon, his hand pressed, his back patted. All very agreeable and nice. He is rather pleased with himself.

What now? A Period has definitely come to an end. It has been a period of constant day-by-day guidance, of being sent here, and told to do this, and possibly not to do that, of having his daily tasks meted out to him in the form of lessons. Perhaps during the latter stages of the period there has been a relaxing of this dictatorship, to the intent of cultivating a certain independence in preparation for what lies ahead. Yet there still has been intellectual supervision, direction, restriction, and compulsion. And unconsciously he has leaned on all these props and felt safe within these confines.

Now he must fare forth, armed with a quantity of knowledge and confidence, to seek a place in an enormous crowd of men and women of superior age and experience, all doing the same work he will do and treading the same path. It will be very difficult. Competition, to use a very battered old saw, is fierce. How is he to walk through that bustling and somewhat rude crowd, keep both his head and his feet, pass those laggards who shuffle aimlessly and drift and those weaklings who stumble and fall, shake off those who would distract and pull him back, and reach the fewer and more select numbers in the van? How is he to survive at all? It is a crisis.

Consider a graduate of The Curtis Institute. He has some unique advantages. To begin with, there are not so many of him that in a year or two he will become but a name somewhere in the official records. He will not have to penetrate the musical stratosphere or explode the musical atom to have his alma mater, through the plaudits of the world, become aware of him.

To illustrate our point fully, let us assume that the particular Curtis Institute graduate we are considering has distinguished himself during his course. Let us, forsooth, make him a composite of all the virtues of the entire student body. Very well then—he has been chosen repeatedly by the conductor of the Philadelphia Orchestra for solo parts in performances. He holds some profitable broadcasting contracts. He has been accepted by the Metropolitan Opera Company. He has won prizes. He even has a manager.

With all these attainments (which are not unusual amongst the individuals of the student body) it might be supposed that the paragon would have no difficulty whatever in establishing himself. Not so! Between the starting place of graduation and the goal of artistic arrival, the path of the young musician is strewn with obstacles in the ugly forms of Prejudice, Ignorance, Suspicion, Antagonism: fixations in the public mind concerning popular idols whose pedestals are imperishable; the unpredictable and unaccountable vagaries of audiences; and other and even less tangible menaces to progress.

Survival in the musical world is ultimately a matter of being the fittest. But even with the most excellent equipment the young musician may well find himself requiring help beyond his own resources. An Alpine rope may be the means of saving a life on a jagged mountain trail, and it is a foolish mountain climber who spurns the services of a guide.

Now, The Curtis Institute has no magic wand to wave away all this. But it can and it does stand back of its graduates. It may, or it may not, be necessary to extend a helping hand. But where help is needed, and warranted, help is never withheld.

There is doubtless much to be said for this plan in which the young artist, on emerging into the professional world, is given a helping hand in the form of opportunities for appearances and the like. Clearly the responsibility of the music school does not end when its charges have mastered the science and art of music and receive their certificates and diplomas. It is cheering to observe that the more enterprising institutions nowadays are coming to recognize the important fact that an artist needs not only tools and training but a place in which to exercise his profession.

—o—

## The Place of Edward German

The recent death of Sir Edward German has moved the British press to make appraisals of his place among the musical creative figures of his time. To some commentators, he was no more than a proficient writer of graceful incidental music to plays which had so fresh a melodic charm that it endured and has had constant rehearings. Such indeed are the wholesome and sprightly dances which he wrote for Henry VIII and other stage productions. But there are other critics who believe that this composer's place is a higher one, that he ought rightly to rank somewhere close to Elgar as a master of form whose music sounded a truly English note, and who is therefore of greater importance than more virtuosic figures who copy their technic from fashionable continental sources.

Such an appreciation is that of Thomas F. Dunhill, the English composer, whose estimate of German is published in a recent issue of the London Musical Times. He says in part:

"By the death of Sir Edward German . . . this country has lost a composer who occupied, in my opinion and in that of many others, a position of pre-eminence which, but for his sensitive self-effacing modesty, would have been more evident to the world at large and more loudly proclaimed. Setting aside all question of fashions and methods he was, I think, since Elgar's death, entitled to be regarded as our most representative, and certainly as our most accomplished composer.

"In these days, unfortunately, when self-advertisement and the volubility of the advocates of cults seem to dictate public opinion, the modest artist attracts little attention. He is jostled into a corner by those of more assertive temperament, with their clamorous adherents. And if, as was the case with German, his art makes no concessions to the mannerisms of the time, issues no kind of challenge, and seeks to charm rather than to startle, in that corner he must remain until saner conditions prevail. Most unhappily when German realized this, as he certainly did, he lost heart, and ceased to compose altogether. With the exception of the Theme and Six Diversions, introduced by the Royal Philharmonic Society in 1919, nothing of importance appeared under his signature after 1909, when he produced that ill-fated light opera, Fallen Fairies, condemned to failure through being harnessed to a libretto which represented Gilbert at his weakest. It seems impossible to believe that that quick eager brain, with its unfailing melodic inventiveness, should have found no natural outlet for so many years—but so it was. His music was of the past; he had said his say, and we might take it or leave it. He would not strive to compete with the feverishness of modern requirements.

"And so, if we are to assess his music aright, we must judge it on its own plane and institute no comparisons. Few composers have suffered more from comparisons than German. In his prime he was regarded as a lineal descendant of Sullivan. This was more than a pity: it was unjust to both composers.

"It is true that German's early activities were connected with the theatre. He wrote a small opera while he was still a student at the R. A. M. and it was performed there. His first important professional engagement was the conductorship at the old Globe Theatre in the Strand. Here it was that he began a long series of successes with his charming incidental music for Shakespearian productions—Richard III, for Mansfield; Henry VIII (with its lovely old English dances familiar to us all) for Irving at the Lyceum; As You Like It and Much Ado (in which he showed that he could fully recapture that first fine careless rapture) for Alexander at the St. James's. It was natural that such proven skill should have led to his being chosen to complete the unfinished Emerald Isle from Sullivan's rough sketches, for nobody else could have done it so well. It was natural, too, though in some ways unfortunate, that he should have been persuaded to follow this up by writing opera of his own for the Savoy. He did them well—as he did everything well.

"Merrie England in particular was delightful. I confess that I went to see the recent revival of this work five times—and not many comic operas would attract me to that extent. But neither Merrie England nor its successors, happy and spontaneous as they are, represent German's art at its best. The original runs were short for those days, showing that he failed to satisfy the big public which had been fed for so long upon Sullivan. These operas did not come into their own until it was found that they were suitable for production by amateur societies, and even then they were only given as an alternative to the earlier Savoy pieces, by way of an occasional change, when such seemed desirable. As comic operas they could not stand comparison with the best of Sullivan. Despite his skill in scoring for the theatre, and in triumphing over the limitations which such scoring imposed upon him, Edward German had scarcely the sprightly humor, nor the careless ease of expression, nor the rhythmic variety that made Sullivan's theatre music so delicious in its right place.

"On the other hand German had a far stronger sense of style and far more brilliance. As a writer of concert music Sullivan, even at his best, could not approach him. If any one of German's major works were to be played in the same program with the Di Ballo Overture of Sullivan, for instance, the latter would be completely overshadowed. Such mastery of color and constructive resourcefulness as German possessed were quite outside Sullivan's province.

"Although, perhaps, no British composer of our time has enjoyed so many performances of his less important works as Edward German, it is a great misfortune that the young generation is not familiar with his best music in its original form. Few regular concert-goers of today, therefore, realize the full power and driving force which this composer was capable of exercising when working unfettered by theatrical exigencies. But even those who have heard only his Welsh Rhapsody (still occasionally given at the Proms) must have been stirred in some measure by the experience. The superb Suite in D minor (produced at the Leeds Festival of 1895) is, however, practically unknown today. So also are the Seasons Suite, the joyous Rhapsody on March Themes . . . the Richard III overture and the Hamlet symphonic poem—all brilliant compositions of happy imaginative quality. . . .

"It may be that his two symphonies, both early works, deal with the classic form in a gracious rather than an epic spirit. They are none the worse for that. There is surely room for symphonies of charm as well as symphonies of power, especially if they are as finely wrought as the Norwich Symphony. . . . Nevertheless the composer is clearly more at home in less classic forms, and to find him at his best we should turn the pages of The Seasons or the Suite in D minor. . . . "

It is one of the enigmas of musical history that some figures, such as Meyerbeer, with extremely modest musical gifts managed, by pertinacity of method, to make a considerable impress on their time; whereas one who seems to have been so genuinely talented as Edward German did not succeed in carving for himself a place comparable to that of Elgar, whom in many ways he resembled. It seems probable that if he had had greater belief in himself, and perhaps a more insistent personal urge for expression, he might have taken a position much higher than the one he occupies in British music.

# VARIATIONS

## By Leonard Liebling

On December 17-18, a number of orchestral managers met for conference in St. Louis. According to reliable report, their discussions covered a wide field, with exchange of ideas on matters relevant to the artistic, executive, and financial conduct of major American symphonic organizations.

Thirteen of the leading orchestras furnished full details of their expenses and income, and those figures were available for examination and comparison by all the managers.

The complete statement shows that the thirteen orchestras gave a yearly total of 1,188 concerts, with an average of 26.5 weeks of activity each. Including operas, the minimum was forty-six performances in sixteen weeks; and the maximum, 166 performances in forty weeks. Total number of players employed, 1,110. The largest orchestra has a membership of 110, and the smallest, forty-six. The average is eighty-five. Their minimum weekly salaries ranged from $40 to $90. The highest expenditure for conductors and orchestra was $520,100, the lowest was $92,400. Assisting artists received altogether $171,400, one orchestra paying as much as $32,900, and another as little as $1,000. Totals of annual expense incurred by all the thirteen orchestras was $4,346,500. (Highest individually, $720,700, and lowest, $132,100.)

Aside from the items for conductors and regular members, the outlay included also music purchased, performing fees, opera productions, hall rentals, advertising and publicity, management and office and salary expenses, maintenance fund campaigns (total of $37,600) program expense, etc.

As earned income, thirteen orchestras had a total of $2,782,100 from concert and opera ticket sales, tours, program advertising, etc.

Therefore, a total deficit resulted of $1,564,400, which was met by annual maintenance funds, endowment income and special gifts, amounting to $1,539,500, leaving a net deficit of $24,900 to be carried forward. The largest single deficit was $178,100, and the least, $57,000. The highest endowment fund income amounted to $180,600; the lowest, $5,000.

Arthur J. Gaines, chairman of the managers' conference, in a final manifolded report handed to those present, and mailed to three absentee colleagues, comments on the figures which he had collected, tabulated and averaged. In part, his report says:

"The calculations show that we are connected with a very important industry which, with an annual expense of close to four and one half millions of dollars, gives employment and sustenance to over 1,100 highly trained artists and their families, and with 1,200 annual concerts, provides educational and uplifting entertainment for hundreds of thousands of our citizens. Moreover, 111 annual concerts for children provide a training ground for our future audiences.

"While the value of our symphony orchestras cannot be reduced to a financial formula and computed in terms of dollars and cents, it seems to me the figures assembled, disclosed the important points to be discussed at this conference.

"The four major American orchestras located in the principal metropolitan centers of population, each with a full schedule of concerts, are able to produce earned income equal to from 80% to 86% of their annual budgets. One of the other nine orchestras under discussion, earns 57% of its budget, while the eight others produce earnings of less than 50%—ranging from a low of 36% to a high of 49%. While one orchestra on the combined statement shows earnings of 57%, there is included under 'Income' a Municipal Subsidy of $30,000, which, in my judgment, is hardly admissible under this heading.

"While I realize the difficulties to be surmounted in the smaller cities maintaining orchestras, I feel it is a challenge to all of us as managers to strive constantly to increase our earnings and lighten the annual burden of our subscribers and contributors. I do not believe this can be accomplished by reduced budgets, although I am a warm advocate of economy as a guiding policy. One has only to study these figures casually to realize that those orchestras with the larger budgets are, in general, producing the largest percentage of earnings.

"Perhaps it is possible only in the largest cities for any orchestra to earn as much as 80% of its budget, but by the adoption of sound and consistent musical and business policies; by constantly improving the quality of our concerts; by employing the most enlightened methods of publicity, promotion and salesmanship, we can make our communities symphony-conscious and eventually attain at least the results of the average or composite orchestra which produces earned income equal to 64% or nearly two-thirds of its annual budget."

In the extensive tabulated chart which went with each copy of Mr. Gaines' summarizing report, he mentions none of the orchestras by name, but designates them individually by letters of the alphabet.

The financial situation of our leading symphonic units is nothing to be discouraged about, considering the years of depression which they have fought and survived.

Middlebury, Vt.,
January 14, 1937.

DEAR VARIATIONS:

Your reference, a fortnight ago, to acrobatic orchestral-conducting—a subject, a vice, on which I have often had more or less to say, by print and platform, overseas and on this side—reminds me that if you happen to have knocking around, in your office-reach, amidst inconsequent little books, my A Repertory Of One Hundred Programmes—With A Prefatory On Programme-Making and Orchestra-Conducting, you will find, on pp. *27* to *29*, an allusion which may entertain you; including, as *à propos*, a little story that Mrs. Andrew Lang used to tell inimitably comically, and which indeed I have found a sure-fire one before many public audiences. In another book, I took some pains to quote what Theodore Thomas once said to me, regarding "sewing-up into a left-hand trousers pocket." a conductor's left hand—which is perhaps a bit radical, but by no means superfluously so, in the instance of many leaders. You will recall how very sparing, even when "phrase-shading" might apply, was Mr. Thomas, of his left hand; along with his superb reserve of useless gesture from his right. I used to think Mr. Nikisch carried a trifle too far his abstinences; but of course he was wholly right in his conservatism with orchestras that had become such perfect musical units as the sort into which he welded them. Mr. Weingartner seems to me, nowadays as ever, a model of proportion of the physical moiety of directing—never an unnecessary indication omitted, never an unnecessary one observable.

By the bye—it is of course an incredulity—chiefly that of ignorance and Germanism in New York—to wish that Panizza might have, as he isn't at all likely to have, some casual chance to show to the Americans, or the Manhattans, what a nótably fine and experienced conductor of Wagner he is. But then, of course, he wouldn't be presiding over his Milan men.

Sincerely yours,
EDWARD PRIME-STEVENSON.

* * *

Charles L. Wagner, long a faithful Variations contributor of unusual letters received at his managerial offices, sends the appended recent communication addressed to him:

Please, Sir, be kind enough and send me some pictures and information about "Mischa Elman" and "Kreisler" and please tell me who is the best violin player in the world, and please give me some information about Rubinoff and some pictures and please tell me when did Kreisler begin to become famous, and when did he start violin what age.

Please give me some pictures about them, please.

Mail as soon as possible please, and please give me a picture of Samuel Arron and some information about him, and when did he started violin what age.

Mail as soon as possible, please.

LILLIAN JANE SIVITZKY,
912 Wilson Avenue,
Chicago, Ill.

* * *

My favorite musical items in the New York daily papers this week were Dan Walker's (Daily News) opinion that Stravinsky's piano-orchestra Capriccio "sounded over the radio like the 'Organ Grinder's Swing' with half the notes missing" and this split in verdicts of Die Walküre performance at the Metropolitan:

HERALD TRIBUNE:

. . . Melchior's Siegmund (vocally a trifle weary, it appeared).

TIMES:

Melchior At His Best (caption). . . . He has seldom sung more gloriously.

* * *

Great Bend, Kan.,
January 6, 1937.

Dear Variations:

After having listened to the General Motors Symphony playing Tschaikowsky's Overture commemorating Napoleon's retreat from Moscow, I find myself wondering at the attitude of the composer towards the entire situation. Tschaikowsky was a Russian; he was writing in commemoration of his nation's defeat of the French. Yet, one might think, from the music, it was rather a Frenchman writing of a French victory. The occurrence and recurrence of the French national anthem, the Marseillaise—that triumphant strain and musical expression of the French spirit—it is that which is so strikingly inconsistent.

Of course, at its first appearance the strain is set in a melody which conveys the feeling of retreat. But again we have the feeling perhaps of retreat, yes, but never of defeat. It seems almost impossible for the Marseillaise to be utilized in any manner other than to convey triumph. And granted that the entire number is one of triumph, it is supposedly so from the standpoint of the Russian and not the Frenchman. No Frenchman could hear the number without experiencing something of pride and victory in this music written by a Russian to immortalize a French defeat.

It is this which makes an understanding of such a composition—a Russian composition—difficult. Perhaps there is something in the composer's life which accounts for this seeming discrepancy. Would you enlighten me?

Sincerely,
(MISS) JOAN BONDURANT

* * *

It is to be feared that the correspondent has listened with only one ear, for in this tumultuous music of "1812," while the snatches of the Marseillaise blare out here and there, it is the old Russian hymn, God, Preserve Thy People, which begins the score, and is heard again resoundingly at its end.

The specific purpose of Tschaikowsky was to tonalize the withdrawal from Russia in 1812 of the French troops under Napoleon. Much of the music describes the battle of Borodino, and one hears a sort of encounter between the Marseillaise and the Czarist Russian national anthem, God Save the Czar. (By the way, neither was in use by those countries at that time.) Furthermore, the final measures of the composition bring a great ringing of chimes, suggesting the bells of Moscow pealing in triumph.

If the correspondent is well supplied with historical knowledge, her puzzlement seems justified, for the battle of Borodino (seventy miles from Moscow) was in truth a victory for Napoleon, after which the Russians were ready to cede Moscow to him. Their tenacious spirit prevailed however, and consequently the Borodino episode failed to stave off Napoleon's eventual defeat in Russia.

Tschaikowsky was a great admirer of the French, and often visited Paris. He used to lunch and dine preferentially at the Café de la Paix, and during one of my meals there some ten years ago, the headwaiter proudly pointed out the table where the eminent Russian always sat.

* * *

In answer to H. K.'s long letter, which indulges in severe abuse of musical transcriptions and their fashioners, and calls the process "nonsensically unnecessary and an insult to musical art," I need only answer that the first of the composers to make habitual and extensive transcriptions, was a not unworthy gentleman named Johann Sebastian Bach. However, disdaining to use the reverential and literal method of our modern transcriptionists, Bach often changed the original music, made excisions, and added material of his own.

Much nonsense has been written about the reprehensibleness of transcribing, the objectors always overlooking the fact that a great many of Bach's compositions would be practically unknown today had they not become familiar through the transcriptions of his successors. And then there is the memorable fact that Schubert's songs had practically no public hearings until they came into demand after Liszt had made them beloved at his recitals by playing his splendid transcriptions of them. He, Schumann, Brahms, Busoni and Godowsky raised transcription to the dignity of an art in itself, as far as examples for the piano are concerned.

Kreisler, Hartmann, Elman, Szigeti, Heifetz, and other famed violinists have unquestionably enriched the violin repertoire with their transcriptions for that instrument. The same service has been given to the orchestral literature by a number of our most renowned and serious symphonic composers.

Transcriptions "an insult to musical art"? Rather they are an important addition to it, and becoming more so from day to day.

* * *

New York,
January 11, 1937.

DEAR VARIATIONS:

A. H. S. accords me an honor with award of inappropriateness in your issue of January 9.

Yes, I did play the Liebestod as an integral part of the funeral service of the late Dr. Henry Moskowitz at the special request of the family.

At the funeral service of Mrs. Moskowitz on January 4, 1933, I played the same eulogy for the same special reason. Furthermore, I am proud to have had a part on both occasions in paying tribute to two noble characters through the medium of the greatest musical idiom of the ages.

Sincerely yours,
GOTTFRIED H. FEDERLEIN,
Organist of Temple Emanu-El.

* * *

The late Justice Oliver Wendell Holmes once said: "Any idea that has been in the world for twenty years and has not perished has become a platitude, although it was a revelation twenty years ago." One is reminded of the ultra-modernistic composers and their short Reign of Terror.

* * *

To hear tap dancing over the radio is like listening to a piano solo performed on the dumb practise clavier.

* * *

With many a pianist, the eye is quicker than the hand.

* * *

In Thomasville, Ga., according to recent Associated Press wire, J. F. Setterick, a piano tuner, "had difficulty getting one string to the right pitch. A closer study of the trouble revealed a one-foot rattlesnake coiled around the string."

(No, I shall say nothing at all about scales.)

TELEGRAMS

January 14, 1937.

Mrs. Matilda Snooper
634 East 50th St.
New York, N. Y.
SNOOPER NOT REPORTED AT OFFICE FOR TWO DAYS (STOP) NEED COPY (STOP) IS HE ILL

HORACE JOHNSON.

* * *

January 14, 1937.

Horace Johnson
Musical Courier
113 W. 57th St.
New York, N. Y.
SNOOPER NOT BEEN HOME FOR THREE DAYS (STOP) AM WORRIED (STOP) HAVE ASKED POLICE TO INVESTIGATE (STOP) PLEASE SEARCH ALSO

MATILDA SNOOPER.

* * *

January 14, 1937.

Mrs. Matilda Snooper
634 East 50th St.
New York, N. Y.
STARTING INVESTIGATION (STOP) DON'T WORRY

HORACE JOHNSON.

* * *

January 14, 1937.

Horace Johnson
Musical Courier
113 W. 57th St.
New York, N. Y.
AM WORRYING JUST THE SAME (STOP) POLICE DO NOT SEEM REASONABLE (STOP) HAVE LOOKED IN ALL EVIL HAUNTS KNEW HIM TO FREQUENT (STOP) NO ONE HAS SEEN HIM (STOP) WHAT WILL I DO NOW

MATILDA SNOOPER.

* * *

January 14, 1937.

Mrs. Matilda Snooper
634 East 50th St.
New York, N. Y.
HOLD EVERTHING (STOP) POLICE PROMISE VIGOROUS SEARCH (STOP) HAVE ASKED THEM TO HOUSE-CLEAN CARNEGIE, TOWN HALL AND METROPOLITAN OPERA (STOP) WE WILL FIND HIM (STOP) DON'T WORRY

HORACE JOHNSON.

* * *

January 14, 1937.

Horace Johnson
Musical Courier
113 W. 57th St.
New York, N. Y.
STILL WORRYING (STOP) POLICE SAY THERE IS NO SUCH MAN (STOP) I KNOW BETTER FOR HAVE BEEN MARRIED TO HIM FOR TWENTY YEARS

MATILDA SNOOPER.

January 14, 1937.

Mrs. Matilda Snooper
634 East 50th St.
New York, N. Y.
POLICE HAVE DISCOVERED CLUES (STOP) WILL WIRE YOU RESULTS (STOP) STAY AT HOME SO YOU CAN BE REACHED AND STOP PESTERING EVERY POLICEMAN YOU SEE (STOP) HEADQUARTERS COMPLAINING ABOUT YOUR PERSISTENCE (STOP) ASSURE YOU IF SNOOPER ALIVE OR DEAD WILL BE UNEARTHED (STOP) YOU AND I KNOW THIS IS NOT FIRST TIME HE HAS DISAPPEARED

HORACE JOHNSON.

* * *

January 14, 1937.

Horace Johnson
Musical Courier
113 W. 57th St.
New York, N. Y.
LAST TELEGRAM INSULTING (STOP) IF YOUR HUSBAND WAS LOST YOU WOULD BE FRANTIC TOO (STOP) THEY ARE HARD TO GET

MATILDA SNOOPER.

* * *

January 14, 1937.

Mrs. Matilda Snooper
634 East 50th St.
New York, N. Y.
SNOOPER IN PSYCHOPATHIC WARD BELLEVUE HOSPITAL (STOP) ALIVE BUT UNCONSCIOUS AS USUAL

HORACE JOHNSON.

* * *

January 15, 1937.

Dear Mr. Johnson:

I suppose I should have answered your final telegram telling me that Simon was in Bellevue Hospital. But I was so flurried when I received it, I threw on something and raced to the hospital as fast as I could.

At first the hospital authorities thought I was a new patient and it was all I could do to persuade them I was there to see Simon, not to enter the ward for observation. It took me nearly an hour to convince them I was in my proper mind, even though I was excited, as who wouldn't be in a similar situation, now I ask you?

Finally, the last man I saw, and I had had to repeat my story to at least twenty people, said I could see my husband if I could pick him out.

They took me up to a ward, and there were rows and rows of the funniest looking men you ever saw. I was so nervous, they all looked alike to me. You know how it is, for, as you may have been told, or maybe you haven't—I wouldn't know that—Simon always wears his hat on in the house for fear of drafts. And I have seen him without it on so seldom, I couldn't remember whether he had hair on top or was bald. The faces of all the patients looked the same, for they all had beards from not shaving. that is if they ever did shave. Some of the beards were short, just on the faces, and some were longer and hung down. And they were all colors from red to white.

First, I was so upset, looking, I couldn't tell if Simon was there or not. But then one man looked rather familiar, so I went and threw myself on his bed. He woke up and said in an unmistakable Jewish accent, "*Ach, mein liebe* Rachel." Of course, I knew right away it wasn't Simon, for in the first place my name isn't Rachel, and in the second Simon doesn't speak any language.

The doctor pulled me off that bed, and I ran down the aisle calling, "Simon, Simon, where are you?" Immediately everybody started yelling at me and some of the patients started out of their beds and began chasing me. The doctor grabbed me and pushed me through a door into a corridor, the bells started ringing and hospital attendants rushed into the ward past me. The commotion was terrible and I was sure Simon would be killed if he was in there. I was weeping and screaming. I knew it wasn't the lady-like thing to do, but somehow I couldn't help it.

Just then somebody hit me on the back and said, "Well, Matilda, we'd better go home." It was Simon, and I was so relieved, I grabbed his wrist and ran him down five flights of stairs out of the hospital.

We went right home and Simon is here with me now and seems just the same cute sweet man as usual, wearing his lovable old hat just like the old days.

I haven't asked him where he has been the past three days or why he got into the hospital. Once he murmured something about being pinched for standing on the corner of Fifty-seventh Street and Seventh Avenue with his mouth open, but I don't know what he meant. All I care is that he is back in our love-nest with me. I am so happy.

You can rest assured, I will see that he sends you anything you need for the Musical Courier from now on, for I have my eyes fastened on him.

Thank you for your trouble.

Sincerely,
MATILDA SNOOPER.

*"Gentlemen, can you suggest any way in which we can make our conductor more attractive to the ladies?"*

# I SEE THAT

Alice Tully, soprano, will give a Debussy program over WQXR on January 24.

* * *

The SS. Paris, sailing from New York on January 16, carried Jan Smeterlin, Kurt Jooss and Mrs. Jooss (Aima Siimola), and Nadia Reisenberg.

* * *

Guiomar Novaes, Brazilian pianist, appeared as soloist on the Kraft Music Hall of the Air program on January 14. The broadcast emanated from Hollywood, Cal., over WEAF and its affiliated stations.

* * *

The Pasquier Trio made its American debut on January 12 at the Grand Central Art Galleries, New York, under the auspices of The Chamber Music Society of America. The members of the trio are Jean, violinist, Pierre, violist, and Etienne, cellist.

* * *

At the *soiree* of the New York Chamber Music Society (Carolyn Beebe, founder) in the Hotel Plaza Ballroom on January 17, a musical program was given, followed by a reception to Mrs. Matthew John Whittall of Washington, D. C., who created the Gertrude Clarke Whittall Foundation, at the Library of Congress.

* * *

Grace Angelau has left New York to join the San Carlo Opera for the remainder of the season. Her first performance was in New Orleans, La., January 21, as Ortrud in Lohengrin.

* * *

Florence Foster Jenkins was chairman of various organizations recently giving musical programs, among them the New York Poetry Society, and the Society of New York State Women.

* * *

Lucille Manners, one of the Dornay-Culp Studio artists, will sing on the Magic Key hour on WJZ on January 24.

* * *

Elsie Anderson, soprano, under the Barth management gave a recital at The Barbizon, New York, on January 5.

# OBITUARY

### Harold Samuel

LONDON.—Harold Samuel, eminent pianist and Bach specialist, died here on January 15, after an illness of two months. He was fifty-seven years old.

Mr. Samuel was born in London and received his musical training at the Royal College of Music under Stanford, Dannreuther and others. At the age of fifteen he made his first public appearance in a concert at St. James' Hall. He had appeared as soloist with leading orchestras in Europe and the United States, and was especially known for his week-long cycles of the clavier works of Bach, played in London and twice in New York, the latest occasion being two seasons ago. He made his first New York appearance in 1924 and had visited America and Canada almost annually since then. In 1930 he held a class in Bach playing at Yale University, which included demonstrations and criticisms from listeners. He was in demand as a festival adjudicator, and held master classes in Canada while there in that capacity last year. In New York he had also given series of lecture-recitals on Bach.

Among Mr. Samuel's attributes were a phenomenal memory, which enabled him to play all the Bach works without notes, and also a wide repertoire of classical concertos. He had given a notable impetus to modern appreciation of Bach's music, which he performed with an illuminating variety of color and dynamic effect, so as to recreate it as a living expression of a supreme artistic creator. He had composed incidental music for plays, including Shakespeare's As You Like It, other instrumental works and songs.

### Alexander Basy

Alexander Basy, impresario, head of the Amsov Artists Bureau of New York, died on January 13 at the age of fifty-four. Mr. Basy had managed Russian appearances for many American musicians, ensembles, and entertainers. He was manager of the Russian Symphonic Choir, the Russian Grand Opera, the Tuskegee Choir and other organizations; in 1935 was in charge of concerts in Russia of the Cleveland Orpheus Choir. He was authorized in 1934 by the Soviet Organization of Music, Entertainment and Circus to send to Russia a number of typically American acts for presentation there. Mr. Basy was born in Moscow and came to America in 1906. He played the piano and most string instruments. He was the arranger of much Russian music for American performances. Surviving are his widow and a son, Sidney Basy.

### Alexandre Koubitsky

PARIS.—Alexandre Koubitsky, baritone, died here on December 23, 1936. After having completed his studies in Italy, he sang at the Paris, Monte Carlo, and other European operas. He gave his first recitals in Paris in 1921. Possessor of a warm, expressive voice, a splendid technic, elegant stage presence, and a rich interpretative art, he was one of the most successful recitalists in Europe. He sang in many languages, presented all schools of song in his programs, and was above all admired for his Russian popular songs, Moussorgsky, Rimsky-Korsakoff, and Stravinsky. He had the reputation—in his case well merited—of a singer whose first object was to serve music.

I. S.

### Otto Motzan

Otto Motzan, composer, died of a heart attack in his New York hotel apartment on January 15. He was fifty-seven years old. Mr. Motzan was born in Hungary and came to the United States some thirty years ago. He had composed a light opera, Meriska, and many successful light instrumental works and popular songs. He is survived by his sister, Miss Sylvia Mochan. Funeral services were arranged by the American Socieyt of Composers, Authors and Publishers, of which he was a member.

### Anthony J. Schath

CINCINNATI, O.—Anthony J. Schath, member of the old Cincinanti Symphony Orchestra under the direction of Theodore Thomas, Anton Seidl, Frank Van der Stucken, and Michael Brand, also a charter member of the Cincinnati Musicians' Association, and of the Cincinnati Philharmonic Orchestra, recently died at his home here of pneumonia.

M. D.

# New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

*Saturday, January 23*
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M)
Joseph Szigeti, violinist, Town Hall (A)
Martinez Oyanguren, guitarist, Town Hall (E)

*Sunday, January 24*
Philharmonic-Symphony Society, Carnegie Hall (A)
Myra Hess, pianist, Town Hall (A)
New Friends of Music, Town Hall (5:30 p.m.)
Erika Morini, violinist, Town Hall (E)

*Monday, January 25*
Andrew C. Haigh, pianist, Town Hall (A)
Etienne Amyot, pianist, Town Hall (E)

*Tuesday, January 26*
Anne Mary Bentley, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Ruth Bradley, pianist, Betty Martin, soprano, The Barbizon (E)

*Wednesday, January 27*
Igor Stravinsky and Samuel Dushkin, pianist and violinist, Town Hall (E)

*Thursday, January 28*
William Ebann, artist-pupil recital, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

*Friday, January 29*
Philharmonic-Symphony Society, Carnegie Hall (A)
Raya Garbousova, cellist, Town Hall (E)
Hope Miller, song recital, Steinway Hall (E)

*Saturday, January 30*
Joseph Szigeti, violinist, Town Hall (A)
Josef Hofmann, pianist, Carnegie Hall (A)
Maria Kurenko, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

*Sunday, January 31*
Philharmonic-Symphony Society, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
New Friends of Music, Town Hall (5.30 p.m.)
Dalies Frantz, pianist, Town Hall (E)

*Monday, February 1*
Jeanne Behrend, pianist, Carnegie Hall (E)
Stell Andersen, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

*Tuesday, February 2*
Nathan Milstein, violinist, Carnegie Hall (E)
Lilian Knowles, contralto, Town Hall (A)
Dessoff Choirs, Town Hall (E)

*Wednesday, February 3*
Eudice Shapiro, violinist, Town Hall (A)
Kirsten Flagstad, soprano, Town Hall (E)

*Thursday, February 4*
Philharmonic-Symphony Society, Carnegie Hall (E)

*Friday, February 5*
Philharmonic-Symphony Society, Carnegie Hall (A)
Cecil Leeson, saxophonist, Town Hall (A)
Povla Frijsh, Danish soprano, Town Hall (E)

*Saturday, February 6*
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mandolin Orchestra and Doris Humphrey and Charles Weidman, Town Hall (E)
Clara Lang, soprano, Town Hall (E)

*Sunday, February 7*
Philharmonic-Symphony Society, Carnegie Hall (A)
Igor Piatigorsky, cellist, Town Hall (A)
Felix Salmond, cellist, Town Hall (E)
New Friends of Music (Pro Arte Quartet and Emanuel List), Town Hall (5:30 p m.)

*Monday, February 8*
Jose Iturbi, pianist, Carnegie Hall (E)
Pasquier Trio, Town Hall (A)
Beethoven Association, Town Hall (E)

*Tuesday, February 9*
Benno Rabinof, violinist, Carnegie Hall (E)
Joseph Knitzer, violinist, Town Hall (E)

*Wednesday, February 10*
Hannah Klein and Pauline Gilbert, duo-pianist, Town Hall (E)
Boston Symphony Orchestra (pension fund concert), Carnegie Hall (E)

*Thursday, February 11*
Isabelle Dupuy, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

*Friday, February 12*
Lucile Dresskell, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Roth Quartet, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (E)

*Saturday, February 13*
Philharmonic-Symphony Young People's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Bartlett and Robertson, two-pianists, Town Hall (A)
Judith Sidorsky, pianist, Town Hall (E)

*Sunday, February 14*
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Vronsky and Babin, duo-pianist, Town Hall (A)
New Friends of Music (Stradivarius Quartet and Simeon Bellison), Town Hall (5:30 p.m.)
Program of Compositions by Courtney Rossi-Diehl, Town Hall (E)

*Monday, February 15*
Lucy Stern, pianist, Town Hall (A)
Ottile Schillig, soprano, Town Hall (E)
Alexander Brailowsky, pianist, Carnegie Hall(E)

*Tuesday, February 16*
Pius X Choir, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

*Wednesday, February 17*
Benjamin De Loache, baritone, Town Hall (A)
Lanny Ross, tenor, Carnegie Hall (E)
Yeichi Nimura and Lisan Kay, dance recital, Town Hall (E)

*Thursday, February 18*
Philharmonic-Symphony Society, Carnegie Hall (E)

*Friday, February 19*
Philharmonic-Symphony Society, Carnegie Hall (A)
Ruth Posselt, violinist, Town Hall (E)

*Saturday, February 20*
Philharmonic Young People's Concert, Carnegie Hall (M)
National Orchestral Association, Carnegie Hall (A)
Gari Shelton, pianist, Town Hall (A)
Vivienne Butler, dance recital, Town Hall (E)

*Sunday, February 21*
Philharmonic-Symphony Society, Carnegie Hall (A)
Stanley Hummell, pianist, Town Hall (A)
Cara Verson, pianist, Town Hall (E)

*Monday, February 22*
Earl Maiman, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Tessa Bloom, pianist, Town Hall (E)

*Tuesday, February 23*
New York Women's Symphony Orchestra, Carnegie Hall (E)
Karl-Ulrich Schnabel, pianist, Town Hall (E)

# Musicales

### *Scriabin Circle Opens Third Season*

The Scriabin Circle (Katherine Heyman, founder-president), opened its third season in New York on January 7 in celebration of the sixty-fifth anniversary of Scriabin's birth. She gave a discourse on the three qualities marking a great life, these being, as she considers, Intensity, Sequence and Coherence. All she said, mark the life of Scriabin. Illustrating his musical traits and personal characteristics, Miss Heyman played the etude (op. 2), also opuses 8, 59, 74, and his fourth sonata. Faubion Bowers, of Oklahoma, contributed the English of Scriabin's poem, Hymn to Art, which was read by Miss Heyman. The forthcoming meeting is set for March 2. F. W. R.

* * *

### *Curtis String Quartet at MacDowell Club*

The Curtis String Quartet appeared at the MacDowell Club on January 11 as the first feature in a series of four chamber music concerts given for the benefit of the New York Association of Community and Settlement Schools. The members of this quartet are Jascha Brodsky and Charles Brodsky, violins; Max Aronoff, viola; and Orlando Cole, cello.. Their program was selected from works of Mozart, quartet in D minor (No. 13, K. 421), Beethoven, quartet in E minor (op. 59, No. 2) and Samuel Barber's Serenade.

The young musicians produced an exquisite tone quite as effective in outlining pastel patterns as in developing full voiced harmony. Their tempo was excellent, revealing the keenly felt musical understanding which exists among them. The Mozart selection was interpreted in the best of taste, each movement being clearly defined. The Beethoven opus was treated with distinction and was a thrilling experience for lovers of chamber music. Samuel Barber, who represented contemporary composers on their printed list, deserves praise for his contribution, Serenade, which offered three movements, *poco adagio—allegro spirito, adagio con moto* and dance. Mr. Barber's composition was executed in delightful fashion and was well received. A good sized audience attended and expressed their enthusiasm in hearty applause. J. S.

* * *

### *Madrigal Society Debuts*

Max Rosen, harpist, and William Aubin, baritone, winners of a free recital contest under the auspices of the Madrigal Society (Marguerite Potter, founder-president), collaborated in a program at Steinway Hall, New York on January 12. The youthful harpist played works by Handel-Grandjany, Tournier and Debussy with fine facility and excellent taste. Hearty applause followed the singing by Mr. Aubin of items in Italian, German, French, and the Americans, Maley, Macgimsey, Kramer, Oberbrunner and Curran, and both artists added encores. Esta Pike was a competent piano accompanist. F. W. R.

* * *

### *Westlake Fortnightly Musicale*

A large crowd attended the last of Dr. Westlake's Fortnightly Musicales, held at the Master Institute, New York, on January 12. Ruth L. Moore, coloratura soprano (Estelle Liebling Studios), sang songs by Bishop, Tosti and Hawley. Her voice was even and flexible, her intonation pure throughout a wide range, and her diction good. Hortense Yule furnished excellent accompaniments. Audrey Call, violinist, presented as guest-artist, has recently returned from study in Paris. She played groups of violin-pieces of Bach, Ries, Pierné. Debussy, Sarasate and three compositions of her own. Her tone was luscious and full, with masterful technical control and restrained sentiment. Her own works displayed symmetrical form, originality, definiteness and vitality. Irene Hampton (Westlake Studios) played brilliant accompaniments.

Hortense Yule, pianist (also Westlake Studios) performed nocturne in E (Chopin), Night-Winds (Griffith), and Naila Waltz (Delibes-Dohnanyi.) Her dynamic line was poetically effected, with musicianly pedaling and large tone, marked by clarity and emotional values. F. W. R.

* * *

### *Third Musical Adventure*

Dorothea Flexer, contralto, and Irakli Orbeliani, pianist, shared the January 14 musicale provided members of the society of Musical Adventures (Mrs. Theo. M. Hardy, president), at the Essex House, New York. Nine of the fourteen items of the program were of the somnolent type, in a minor key; enough said Mme. Flexer's full and expressive tones were, however, admired in the lively Lullaby a la mode (Wragg) and Joy (Scott.) Louise Haydon played her accompaniments. Mr. Orbeliani's delicacy in St. Francis Preaching to the Birds and Study in D-flat (both by Liszt) brought him warm applause. Among honor guests was Leonard Liebling, editor-in-chief of the Musical Courier. F. W. R.

* * *

### *Henry F. Seibert Organ Recital*

Despite the storm of January 10, a goodly number of hearers heard Dr. Seibert's organ recital at the Lutheran Church of the Holy Trinity, New York. Selecting a few items for comment, Yon's two works included Gesu Bambino, performed with tenderness, and Andante rustico and finale, given a vigorous interpretation. The chimes and Glockenspiel of Elvey's Christmas Bells gave festal character to the melodious piece, and Bach's air (G-string, for violin) was notably full of poise and expression. The Concert Scherzo (Mansfield) is one of Dr. Seibert's outstanding performances, invariably making effect. Hymns by Sullivan and Tours were sung. F. W. R.

* * *

### *Diaz Musicale*

The soloists for Rafaelo Diaz's musicale at the Waldorf-Astoria on January 12 were the Dana Ensemble, a quintet of Polish singers visiting this country for the first time; Gloria Perkins, youthful violinist who has made an excellent impression in recent appearances; and Margaret Speaks, lyric soprano, replacing Marion Telva due to the latter's indisposition. The combination was a happy choice and the large audience showed its appreciation in no uncertain manner. With Celius Dougherty at the piano, Miss Speaks at once charmed her listeners with the beauty of her voice, interpretative ability and intelligible diction. Moreover, she has a striking personality, yet is modest, and sincerity marked every moment she was on the stage. Miss Speaks chose songs by Fourdrain, Ferrari, Debussy and Charpentier—the Depuis le Jour—for her first group. English songs by Hageman, Buzzi-Peccia, Oley Speaks and Walter Golde were heard as a closing group. There were several encores and numerous recalls.

The Dana Ensemble is a novelty offering composed of five young men who possess voices of good quality that blend admirably. Their songs were varied, ranging from Tschaikowsky's Chanson Triste and Schubert's Standchen down to native folk songs which proved interesting and enjoyable.

Gloria Perkins revealed anew her distinctive talent. She has fine technic, easy agility in bowing and produces a big, sweet tone. She played the Saint-Saëns Havanaise, Kreisler's Caprice Viennois and La Capricciosa by Reis. The audience demanded an encore and showed by warm applause its full appreciation of her ability. Brooks Smith was at the piano. J. V.

* * *

### *Harold Henry Continues Recitals*

Harold Henry gave a piano recital at the New York residence of Mrs. Reginald de-Koven on January 12. For a large and enthusiastic audience Mr. Henry played two Liszt numbers—prelude on a theme by Bach (Weinen, Klagen, Sorgen, Zagen), and Les Funerailles; the prelude from Debussy's suite in A minor; Schumann's Kinderscenen; and the Schumann sonata (op. 22). The comprehensive scope of Mr. Henry's keyboard art was in full evidence, coloring his performance throughout. The encores were D flat prelude, G minor mazurka and C minor polonaise by Chopin; the Bach C minor fantasy; and While the Piper Played, a composition by Mr. Henry. G. N.

* * *

### *Harmony Guild Program*

At the last meeting of the Harmony Guild of New York, the evening's speaker was Jean Buchta, who made an address on Suites Ancient and Modern. Miss Buchta's discerning and aptly conceived remarks were illustrated at the piano by Francoise Mereminska, the winner of this year's Harmony Guild scholarship. Miss Mereminska showed herself a player of understanding.

The program also included appearances of Louise Kloepper and Elizabeth Waters of the Wigman School of Dance, who danced to music by Harvey Pollins. An especially effective number was The Conflict Between Two Opposing Focal Points, which had to be repeated.

Later Mr. Pollins played the last movement of his sonata, a work definitely in the modern idiom, a forceful and vital piece of writing. At the end of the musical program Mr. Pollins analyzed the examples of his composition heard on this occasion. The musicale was well attended, and there was close attention and much applause. M. L. S.


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# How, Not What to Practise, Is Secret For Vital Mastery of Violin Technic

## Prof. D. C. Dounis, International Authority on String Problems, Discusses Difficulties in Way of Attaining Significant Personal Style of Playing

A cosmopolitan who divides his time between Europe and the United States, Prof. D. C. Dounis is one of the most self-effacing experts of the violinistic world. His goings and comings are accomplished without ostentation, but he has many advanced pupils and pedagogues who are faithful to his teaching. It is mostly through his unique violin exercises that he is known to specialists in the field. Internationally, the Dounis textbooks enjoy a high esteem as providing original methods for overcoming various difficulties in technic and are consulted even by eminent virtuosi. Surprisingly, however, their author does not believe in exercises as a mechanical means to perfection.

"One man's meat is another's poison," he says, "It is quite possible that general exercises will not always fit individual cases. In my own teaching I try to find the specific remedy in each case. Perhaps my early training as a physician has given me a diagnostic sense. At any rate my exercises have two particular virtues. First, they are condensed to a minimum and one can accomplish through them in an hour what others take four or five hours to do. This results in saving time and energy. Secondly, the players' fingers and bowing arm do not become stiff from excessive use—which is the great bane of most practice.

"There is among people generally too great reliance on nostrums for every ill. A really fine doctor will often throw such aids away and proceed by direct therapeutic

*D. C. DOUNIS*

measures. My method is about as follows: I first invite the applicant to play something. I then ask him what is his object in studying violin—whether he aims at a concert career or means to teach or play for his own pleasure. I am then able to judge whether his gifts are suitable for such a purpose.

"There is no use giving young artists false hopes. The *niveau* of modern professional violin playing has risen too high, with the vast number of proficient artists, for him to waste his time and money under misapprehensions."

### Developing the Bow Arm

In general, Prof. Dounis thinks modern violin technic is far superior to that in the past, but not all phases are equally developed. Particularly is this the case of the bow arm. "One of my convictions is that bowing has not advanced in the same degree as finger technic in modern performance," he says. "It has been my experience that in the case of promising young performers, the left-hand technic is almost always good. It is not because there are no bowing 'exercises,' so called, for Sevcik wrote thousands of them. However, there is this difference, as I see it: the left hand is more nearly mechanical, and skill and accuracy in fingering can be taught by repetition. But in the case of bowing there enter questions of balance and sensitivity.

"In my teaching I try to develop perfection, as much as the player's nature will allow. One can not make another Kreisler, for his peculiar stylistic quality is based on his individuality. But, with the proper musical methods, one could conceivably create another artist technically as good, though he would be different, because of his own personality."

The works of Prof. Dounis do not represent a single school. He has remoulded the essence of all violin technic in an original form, and has approached the subject from a quite new and scientific standpoint, dealing with all violin problems "in a manner which obtains results that are truly astonishing," according to a recent writer in The Strad of London. Dr. Dounis' studies involving the simultaneous but different movements of the fingers, also his teaching of bow technic based on simple and accentuated *détaché*, on which, he contends, the entire technic of bowing rests, mark him out as a teacher with highly original ideas. His genealogical table of bow strokes, which is a feature of the bowing section of his Artist's Technic of Violin Playing, has been reproduced in the monumental Encyclopédie de la Musique et Dictionnaire of the Paris Conservatoire.

### Breadth of Style a Modern Lack

"The great lack in modern violin playing is a certain breadth, or *largeur* of style." Prof. Dounis summed up his impressions of a period when the pure mechanical skill of playing stringed instruments has reached a development unparalled in the past. "The merest children today have mastered problems of performance to a degree that the old-time masters did not dream of. But this has not produced on every hand a new Ysaye. It used to be asked thirty years ago, not how one played, but whether one had conquered Paganini or the Brahms concerto. Today everybody plays these test pieces, but there is all too prevalent a lack of largeness of outlook in the art."

### Using the Mind in Practising

An illustration of the Dounis theories is contained in a foreword which he wrote several years ago for his Fundamental Technical Studies on a Scientific Basis for the Young Violinist. This work contains exercises for cultivating the feeling of balance between the fingers of the left hand, promoting independence of the fingers through their lateral movement, and developing smoothness of action and evenness of tone in crossing strings with the bow.

In the introduction he wrote: "The result of mechanical practice is uncontrolled reflex action. The result of mentally directed practice is controlled reflex action. . . . The much prevailing habit among violin players of repeating every day blindly and unintelligently scales, arpeggios, etc., in the hope that this will in some magic way solve all technical difficulties, cannot be too strongly condemned. . . . The student should never be allowed to perform a movement in a mechanical way without thinking first. The mechanical repetiton of a passage does not produce results, except fatigue. On the contrary, by patient, persistent and above all, intelligent practice along scientific lines not only certain and permanent results will be obtained, but the student will save himself time and nervous energy, two prerequisites for the success of a professional career at the present time."

Prof. Dounis recently returned to this country after teaching in London, Vienna and Paris. He intends to remain in New York until May, where he has established a studio, and will then go to the Pacific Coast, for activity in Los Angeles and San Francisco.

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ALEXANDER CORADO BENDS HIS VOICE SKILFULLY TO THE TASK of bringing out the last ounce of dramatic value in a song, and turned in an especially good performance of The Erl-King. His delineation of the part of the father had nobility and dignity in it. —*Edward Barry, Chicago Tribune*

ALEXANDER CORADO'S MEZZA-VOCE IS REMARKABLY FINE AND is capable of minute degrees of inflection, a respect in which I do not recall any singer worthy of vying with him. —*Eugene Stinson, Chicago Daily News*

FIRST HONORS OF SUNDAY'S MUSICAL EVENTS, GO TO ALEXANDER Corado, bass-baritone, for his recital of German Lieder. His voice is sturdy, healthy, warm, and produced without hint of effort. This vocal mastery was expended first upon Brahms and Schubert, the latter represented by a reading of Der Erlkoenig, among other items, that reaffirmed accepted interpretative traditions with unquestionable authority. He wove the fine-spun magic of two gay pages by Wolf and added to the current repertoire three songs by the little known composer, Franz Philipp, that proved to be miniature masterpieces. Each word of the associated texts he projects not only with absolute clarity but also with the particular color of tone needed to define its emotional implications.
—*Glenn Dillard Gunn, Chicago Herald-Examiner*

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## Radio Highlights
### Dialed by M. L. S.

The airwaves last week-end were full of Valkyries. On Saturday afternoon the Metropolitan Opera broadcast was Wagner's music drama of the galloping war-maidens, and on Sunday morning Erno Rapee went on with the serialized version (Act II this week) of the same opera, which he is giving over WJZ's Radio City Music Hall hour. The line-ups for the two teams represented some crack singing (and we don't mean "singing in the cracks"). Lotte Lehmann was the Metropolitan's Sieglinde, Viola Philo, the Music Hall's. Jeanne Palmer was Mr. Rapee's Brünnhilde, Marjorie Lawrence "yo-to-hoed" for the Metropolitan. The Siegmunds were Lauritz Melchior (Met.) and Jan Peerce (Music Hall). Emanuel List went to bat as Hunding, Friedrich Schorr as Wotan for the Metropolitan; Hudson Carmody and Francis Row for dear old Music Hall; contenders for honors as Fricka were Kerstin Thorborg (M. O.) and Edwina Eustis (R. C. M. H.) Opposite Rapee was Bodanzky as the Met.'s captain.

On Sunday night, this week's voice that breathed o'er Eden (or anyway over the Columbia coast-to-coast hook-up) was John Charles Thomas, soloist for the Ford Hour, with the symphony orchestra and chorus, Victor Kolar, conductor.

General Motor's gift to the ether-minded on the same night was Kerstin Thorborg, new Metropolitan Opera contralto, whose rich voice came from Carnegie Hall, New York, featured with Erno Rapee's G. M. orchestra.

The Keyboard Classics, on the WOR Sunday evening weekly, had the accustomed personnel of Alfred Wallenstein and his orchestra, Ernst Victor Wolff, harpsichordist and pianist, and Leonard Liebling, commentator. The concertos featured were by Bach (harpsichord) and Mozart (piano). Mr. Wolff's improvisation, which he makes on each broadcast to a theme submitted by a listener, was founded on a motif sent in by Dr. Matthew N. Lundquist of Hartwick College, Oneonta, N. Y. It is one of the themes of his symphony, which is soon to be published.

On Wednesday night of the previous week, a program of compositions by Henry Holden Huss was arranged by Eddy Brown, musical director of WQXR. There was the cello sonata (second and third movements), beautifully played by Cornelius Van Vliet with the composer at the piano. Besides the piano valse (op. 20), played by Mr. Huss, there were songs, sung by Dorothy Victor and three short piano pieces played by Jeannette Weidman. These selections represent some of the loveliest of Mr. Huss' compositions, and were performed with skill.

Lucile Manners, soprano, sang on the Cities Service hour of Friday, anticipating her forthcoming regular engagement with this program, which begins in February. Miss Manners has a clear and ingratiating voice, produced with discernment.

### *Arpad Sandor Ill in Texas*

Arpad Sandor is ill with influenza in the Methodist Hospital, Fort Worth, Tex. Mr. Sandor was stricken while in the city fulfilling an engagement as accompanist for Helen Jepson's recital there. He is rapidly convalescing, according to latest reports.

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*Morgen Tidningen, October 8, 1936*
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. . . Plays with realistic poetry which enchants her listeners . . . T. Ag.

IN AMERICA SEASON 1937-38

# Atlanta Applauds Roth Quartet and Local Artists in Attractive Lists

## Club and Recital Offerings Prominent in Midwinter Period

ATLANTA, GA.—The first visit of the Roth Quartet to this city on January 12 resulted in a smashing victory for the four Hungarians and gratitude to the Atlanta Music Club for presenting the distinguished string ensemble to Atlanta music lovers.

The Atlanta Woman's Club Auditorium was packed to capacity with seats in aisles and lining all available wall space for those who heard the quartet in a program which was of excellent choice and contrast. Three quartets of vastly different *genre* composed the program offered and were received with complete attention by the audience. At the close of each applause was showered on the four musicians that bore evidence of genuineness by its spontaneity and prolongation. Haydn's quartet in D major (No. 5, op. 76); quartet in D flat major (No. 2) by Dohnanyi; and Schumann's quartet in A minor (op. 41, No. 1) were presented. Of the three works, Dohnanyi's quartet was the most absorbing. To present a work to an audience at first hearing and to completely enthrall with its beauty, necessitates artistry of a kind for which the Roths are noted. Blending of tone, balance of phrase and every nuance were of such unanimity as to suggest one mind. Not since the annual visits of the Flonzaley Quartet to this city has there been string ensemble playing so compelling.

There is already afloat the idea of establishing an annual chamber music season for Atlanta for which the Atlanta Music Club will be sponsor and the Messrs. Roth, Antal, Molnar and Sholz be responsible.

### MORNING MUSICALE

The Morning Musicale at the Atlanta Music Club on January 6, presented as the fourth in the series titled, Music Through the Ages, a program and discussion of music of the modern period with Mrs. J. O'H. Sanders as chairman. Beginning with Scriabin and the American composer, Cecil Burleigh, the program progressed to compositions by Tcherepnin, Rozsa, Lecuona, Schönberg and Stravinsky. With Mrs. Sanders presenting the historical background the following musicians collaborated in the presentation of the music: Lucile Kimble, J. T. Pittman and Tom Brumby, pianists; and Robert Harrison, violinist.

### STUDIO CLUB

The Studio Club, through the Music Division, presented the monthly musicale at the home of Mr. and Mrs. Walter C. Hill when the Lindner Quintet and Ruth Kirby, soprano, gave the program. Schumann's quintet for piano and strings and two Arabesques and Clair de Lune by Debussy (arranged by Georg Lindner) were offered by the Quintet, a personnel composed of Robert Harrison, violin; Mendel Segal, second violin; Georg Lindner, viola; Thomas Hutcheson, cello; and J. T. Pittman, piano. Miss Kirby sang two groups of solos. The first presented Vaghissima Sembianza by Donaudy; Nebbie, Respighi; and the aria Suicidio, from the opera La Gioconda by Ponchielli. The second group included songs by the American composers Dunn, MacFayden and La Forge. Irene Leftwich was the accompanist.

### THURSDAY MUSICAL CLUB

The Thursday Morning Music Club held the fortnightly meeting at the home of Mildred Browne Bourn on January 14 when the discussion and presentation of folk music, American Indian and Negro, interested this club's members. Marion Keelin led the discussion and the program was presented by Sarah Horne, soprano; Lenus Daniell, pianist; Frances Stukes, contralto; Agnes Adams Stokes and Bertha Patterson, violinists. Ruby Head Lewis is president of the club.

The College Park Music Study Club presented Ina Jolly in a program dealing with the Development of Musical Form during the Romantic Period. She was assisted by members of Mu Omega Chapter of Mu Phi Epsilon. Louisa Wicker Allensworth, national alumnae officer, led the discussion. Rose Thompson, violinist, and a trio consisting of Frances Hutcheson, violinist; Mildred Browne Bourn, cellist; and Miss Jolly, pianist, contributed to the program in addition to Miss Jolly's piano solos.

### VESPER RECITALS

Eda Bartholomew, whose programs of organ music have contributed to the musical development of this city, has inaugurated a series of five vesper programs to be given at the Rock Springs Presbyterian Church on Sunday afternoons during the month of January. Two of these have already been presented and attracted good attendance. In planning the short program Miss Bartholomew has chosen music of a type agreeable to the layman and conducive to the development of musical appreciation.

### STUDENT CONCERT GUILD

The Student Concert Guild, division of the Atlanta Music Club, met with Mrs. Armand Carroll, the director, on January 3, when a program devoted to the compositions of Beethoven, was heard. Emily Mac Moreland, Myrtice Trimble, Mary Wright, Goodrich White, Robert Harrison and George Waters presented the program. M. S. W.

# Ballet and Oratorio Stir Portland

## Special Programs Reward Symphonic Audiences with van Hoogstraten on Podium

PORTLAND, ORE.—There was ample compensation for the usual paucity of visiting musical celebrities appearing in the city during the second half of December, by two large productions sponsored by the Portland Symphony Society. December 15 saw the annual ballet concert presented jointly by the William F. Christensen Ballet and the Portland Symphony Orchestra, with Willem van Hoogstraten wielding the baton for the combined forces; and on December 27, the symphony orchestra joined with the combined church choirs of the city in presenting Handel's Messiah, for the seventh time in as many years.

### BALLET PROGRAM

The Christensen ballet has become definitely an adornment to the city's cultural life. It was founded nearly five years ago, frankly as an experiment—to determine whether the tradition of the classical ballet can be made to prosper in a city far removed geographically from the center of such things. It is admitted that the enterprise has been an emphatic success, and each successive public appearance of the troupe finds the dancers vastly improved. All of the productions of this troupe are to standard symphonic numbers, most of them in the category of Tchaikovsky's Nutcracker Suite and Delibes' Coppelia. The choreography, in every case, has been Mr. Christensen's own. The settings and costumes have been executed by members of his own staff.

The December 15 presentation was greeted by an audience that filled the Public Auditorium to capacity. The program consisted of ballets set to Ravel's Bolero, Mozart's Eine kleine Nachtmusik, the dance music from The Bartered Bride and Weber's Invitation to the Dance.

### MESSIAH SUNG

A completely different audience, though no smaller and no less enthusiastic, greeted the symphony forces for the Christmas week presentation of The Messiah. A chorus of over 500 voices, recruited by the Portland Council of Churches, and consisting of the pick of the singers from the city's church choirs, was supported by the full personnel of the symphony. Notwithstanding that this was the seventh time the oratorio has been given under the symphony's auspices, it attracted a record-breaking crowd.

### RACHMANINOFF WORK PLAYED

The symphony orchestra resumed its winter concert schedule, after the holiday season lapse, with the concert given in the Auditorium January 5. The *pièce de résistance* was a resounding performance of Rachmaninoff's second symphony, played by this orchestra for the first time, and not heard in the city for many years. The Sunday matinee series likewise was resumed January 10 with a program featuring Antoinette Detcheva, Bulgarian pianist now residing in Portland, in Schumann's A minor concerto.

### OPERATIC VENTURE

Another of the sporadic attempts to put locally-produced grand opera on a self-sustaining basis was made in the Auditorium on January 2, by Maurice Dubin's production of Verdi's Il Trovatore. The results, both from the standpoint of attendance and of artistic merit, were disappointing.

D. L. P.

*EDITH KNOX, concert pianist and artist teacher of Los Angeles, began a series of concerts on the Pacific Coast and in Texas on January 15, which continues until March. Three artist-pupils of Miss Knox are having appearances: Catherine Starke has played for southern California women's clubs; Mitzi Chait performed the Grieg concerto with the WPA Orchestra at Bakersfield, Calif. (Vernon Robinson, conductor); David Vasquez, Spanish pianist, interpreted Liszt's Hungarian Fantasie on December 18 with the Pasadena (Calif.) Junior College Symphony Orchestra.*

## *Florence Gardiner Active as Omaha Manager*

Florence Gardiner of Lincoln and Omaha, Neb., is the manager of many musical activities in that locality. It was under her management that the Lincoln Cathedral Choir made its December visit to the East. Mrs. Gardiner has announced that she will bring the Philadelphia Orchestra under Jose Iturbi to Lincoln in the spring.


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## Metropolitan Opera

(*Continued from page 5*)

Miss Petina is a graceful and warm-toned Niklausse, one admirably fitted to a role that needs constant verve and virtuosic vocal resources. Margaret Halstead's Giulietta had merits of poise and dramatic appeal. She embodied a languorous courtesan and sang with richly vibrant tones, though she too was somewhat overtaxed by the high range of the music. Hilda Burke had a terrific *tessitura* to encompass in the part of Antonia, the invalid who sings herself to death at the prompting of diabolical Doctor Miracle. She was probably not at her freshest after singing in Cavalleria the previous night, and thus critical comment may justly wait until her later appearances in this part.

Angelo Bada gave his usual routined skill to the triple assignment, Andres, Cochenille, Pitichinaccio. Picturesqueness marked the impersonations of Arnold Gabor (Luther), George Rasely (Mathanael), Wilfred Engelman (Hermann), Louis D'Angelo (Spalanzani and Crespel) and Norman Cordon (Schlemil), while Anna Kaskas was heard as the offstage voice. The chorus sang well, particularly that of the students in the wine cellar, and the ballet contribution was gay and graceful in the ball scene.

Mr. de Abravanel was in easy command of the orchestra, which played with precision and verve the scintillant Offenbach score. The audience was not capacity, but this was partly owing to the rise in prices for the benefit. The leading singers were often called before the curtain.

### Lohengrin, January 11

A first hearing for the season of Lohengrin introduced a strong cast and the new conductor, Maurice de Abravanel, in his only German opera assignment thus far. The performance was on a high plane of effectiveness. Particularly Kirsten Flagstad's Elsa was superbly sung, a characterization that had been vitalized in surprising fashion, with searching of its inner feeling not so apparent in her readings last season. Vocally, she was mistress of its most lyrical passages as well as the dramatic ones. Lauritz Melchior was again the titular hero and accomplished with beautifully modelled *mezza-voce* some of the most stirring singing of the evening. Marjorie Lawrence's Ortrud, a new and pictorially highly seizing impersonation, was sung with dramatic intensity, especially in the second act, although her voice at times seemed rather of soprano timbre than the sepulchral depths one associates with this enchantress. Julius Huehn, a new American Telramund, has not wholly acclimatized himself to the role, but there were many creditable aspects to his impersonation. His voice, of ringing timbre, at times almost tenor in quality and of lyrical flow, was more agreeable to the ear than many other Telramunds'. Ludwig Hofmann repeated his dignified and sonorous King Henry, and George Cehanovsky was a capable Herald. The choral singing was one of the fine points of the evening, and Mr. de Abravanel's orchestral treatment showed finesse and knowledge of tradition. Leopold Sachse's stage direction moved smoothly. The audience was large and enthusiastic.

### Cavalleria Rusticana, Pagliacci and The Bat, January 13

The large audience of Wednesday night witnessed the oft-coupled Cavalleria Rusticana and Pagliacci, and then, for extra good measure, the ballet based on tunes from Johann Strauss' Die Fledermaus, danced by the American Ballet.

As the date found Rosa Ponselle, scheduled for the part of Santuzza in the Mascagni work, among the victims of influenza, her place in the cast was taken by Hilda Burke. Frederick Jagel was Turiddu, Carlo Morelli, Alfio, and the other feminine roles fell to Irra Petina (Lola) and Anna Kaskas (Mama Lucia). Miss Burke outlined the tragic Santuzza with admirable skill, singing with brilliant and beautiful tone and acting with commendable restraint. She delivered the Voi lo sapete in poignant and vivid fashion. Miss Petina reaped her share of dramatic and vocal success. She looked gay and coquettish and her voice was warm and clear. Messrs. Jagel and Morelli gave artistic account of their impassioned lines. Miss Kaskas again proved herself a valuable addition to the Metropolitan's younger group.

John Charles Thomas started off the Pagliacci performance with a fine exposition of the Prologue, which earned him a burst of applause. Queena Mario was the Nedda, presenting deft characterization and tuneful siging. Arthur Carron repeated his now familiar Canio, and George Cehanovsky was Silvio, Giordano Paltrinieri, Beppe. Gennaro Papi conducted both operas.

The Bat, one of the American Ballet's most striking offerings, rounded out the evening in colorful style. Wilfred Pelletier was the conductor.

### The Flying Dutchman, January 14

The Flying Dutchman, that early masterpiece which Wagner wrote piecemeal while "flying" from his creditors, was given its second performance of the season at the Metropolitan on Thursday night. A large audience was on hand.

Wagner devotees are somewhat inclined to slight this opera, and to turn rapturously to the more complex and individualized scores of Wagner's later works. However, the "Dutchman" has some lovely music, and is rather refreshing in its comparative simplicity. If Wagner had written this after the Ring dramas instead of before, there would probably have been motifs, sub-motifs, episode-motifs and mood-motifs in much greater number for all the characters, down to the ship's cat.

The Metropolitan has given of its best in the settings. The storm clouds over a running sea in the first act and the final scene, gloomy shore and clouds drowning the moon, are executed *par excellence*.

Of the performers, first honors go to Kirsten Flagstad, as Senta, who loved a wild baritone when she might have had a respectable young tenor with all the domestic virtues. Mme. Flagstad's Nordic comeliness is ideal for the role, and her voice has appropriate breadth. Friedrich Schorr is the storm-driven hero, singing and acting well and—neatest trick of the Metropolitan week—giving the proper romantic illusion despite a ghastly pale make-up that should have frightened Senta into fits.

Charles Kullmann was a sincere and tuneful Erik, Emanuel List a bluff, sonorous Daland. Hans Clemens scored for his fine singing as the Steersman. The conductor—who at one point gave the erring horn soloist an extremely stern look—was Artur Bodanzky.

### Lakmé, January 15

Repetition of Delibes' Lakmé brought the return of popular Lily Pons in the title role, a part which she has made her own during recent years at the Metropolitan.

There are good reasons why opera-goers admire her as Lakmé: the Pons youthful figure and face suggest the slim maiden of India, whose beauty resulted in tragedy; the Pons acting has grace and mobility; and the Pons voice and singing art are ideally suited in the music written by Delibes for his dusky heroine.

On this evening, Miss Pons did not at first give out quite as much tone as in former seasons when she appeared in Lakmé, but before the end of the opera she had found her wonted vocal volume. The Bell Song lacked nothing in *brio* and brilliancy. The duets with Mallika and Gerald were admirably balanced. Miss Pons wore some new, tasteful and richly colored garbling which she had brought from Hollywood. The audience gave the dainty diva a cheering reception for this, her first appearance of the season.

Frederick Jagel, as Gerald, offered his customary intelligent and stylistic performance. Ezio Pinza, an imposing-looking Nilakantha, sang and acted that impassioned role with deep effect. Natalie Bodanya registered favorably with clear and flexible voice, resourcefully used. Irra Pettina, Lucielle Browning, Ina Bourskaya, George Cehanovsky, Giordano Paltrinieri, Max Altglass, Angelo Bada and Norman Cordon filled the other roles acceptably.

Maurice de Abravanel conducted, with evident knowledge of the score, but not complete ability at all times to make his orchestra keep strict accord with the singers.

The ballets arranged by George Balanchine furnished pictorial interest, even though some of the dances were not particularly East Indian.

### Die Walküre, January 16 (Matinee)

A matinée of paramount vitality and splendor was this performance of Die Walküre, chiefly due to outstanding artists who seemed ideally in the mood to sing great music and act great drama. In addition, Artur Bodanzky swung himself and his orchestra to the lofty musical demands suggested by the score. The audience responded in kind and filled the air with acclamations after the fall of each curtain.

Lotte Lehmann returned to her old role of Sieglinde, done with sheer irresistible sweep of tone, action, and emotional impetus. She makes the character a woman of human yet godlike qualities, tender and heroic, appealing and commanding, knowing no limits in her courage or her love. The Lehmann voice was in glorious estate, and its warmth and beauty combined with intense feeling to reach every heart in the listening throng.

Marjorie Lawrence's Brünnhilde registered anew through elevated conception, intelligent vocalism, and kindling temperament. In figure and nobility of bearing she looks the true warrior maid of Walhalla.

As Siegmund, Lauritz Melchior was on


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hand with the eminent impersonation and authoritative and beguiling singing. Substituting for Ludwig Hofmann, Friedrich Schorr gave his thrice familiar Wotan, which even though now somewhat routined and occasionally sounded with effort in the higher tone register, nevertheless is an impressive artistic achievement. Kerstin Thorborg's Fricka was lovely to look at and uplifting to hear. The new Scandinavian contralto is a highly temperamental and stimulative artist. Emanuel List and Hunding have become inseparably associated in the estimation of local Wagnerites. The characterization is forbiddingly saturnine.

Completing the fine cast were the Rhinemaidens, Mmes. Manski, Votipka, Jessner, Bourskaya, Petina, Doe, Olheim and Kaskas.


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## New York Concerts

(*Continued from page* 13)

Lieder. In this case he programmed Beethoven's rarely-sung cycle, An Die ferne Geliebte, in which he contributed some of his most satisfactory singing. Restraint and care here entered into his phrasing and management of volume and the tenor's manly and vibrant tonal qualities were revealed in pleasingly fluent manner, if his treatment of the text was not always deeply eloquent. In a succeeding Brahms group, including Keinen hat es noch gereut, Der Tod, das ist die kühle Nacht, and An die Tauben, one found many of his characteristic praiseworthy qualities of tone, with the clarity of diction for which this artist is particularly to be commended.

The program also included an opening brace of Handel airs, Waft Her, Angels, from Jeptha, and Sound an Alarm, from Judas Maccabæus, songs by Duparc, Pizzetti and Santoliquido, and a closing group in English by Quilter, Elinor Remick Warren, Horsman, W. A. Aikin, and Vera Eakin, in which Mr. Jagel's genial personality and warmly resonant vocal style were displayed to advantage. The audience was a sizable one, extremely lavish in its applause, and a number of extras were added at its insistent demand. Edwin McArthur was a highly competent accompanist.

**Philharmonic Orchestra** Glinka's overture to Russlan and Ludmilla, and Rimsky-Korsakoff's symphonic poem, Sadko, were the Sabbath matinee changes from the Philharmonic programs conducted by Igor Stravinsky at Carnegie Hall during the preceding week.

The overture had a bright and polished performance, and *élan* and picturesqueness were the basis of the reading which Sadko had from Stravinsky, who was the pupil of Rimsky-Korsakoff. The melodious and richly orchestrated tone-poem preceded the similarly named opera by twenty years and of course has material utilized in the latter.

Beveridge Webster again played the piano solo parts in the Mozart and Stravinsky works for piano and orchestra (see Thursday review) and the rest of the program repeated Fireworks and the Petrouchka Suite. Stravinsky, Webster and the orchestra came in for pronounced approval from the listeners.

**Sigrid Onegin** The audience which gathered in Town Hall to welcome Sigrid Onegin was large in spite of a heavy downpour, and the contralto was hailed with a burst of applause as she stepped upon the stage. Her hearers were well rewarded for braving the weather by a fine program, made up for the most part of unfamiliar numbers. Mme. Onegin began with Klytemnestra's aria Ma fille from Gluck's Iphigenia in Aulis, sung in noble fashion. Next came three "uncanny songs" by Karl Loewe, the first a bit of macabre comedy based on an Austrian folk superstition about Death and His Wife as a bourgeois couple, doing a good business among the tombstones. The next was Der Mummelsee, dealing with mermaids and their weird aquatic doings, and finally there was Die Walpurgisnacht, redolent of witches and the like.

Continuing her policy of contrast, Mme. Onegin then sang a group of spring songs from the eighteenth to the twentieth century, comprising vernal outpourings of Mozart, Schubert, Schumann, Mendelssohn, Rubinstein and Hugo Wolf. The interpretative finesse and delicate charm with which she invested these, as well as her rich hued and swelling tone, brought tumultuous applause.

As a final assortment, the singer presented folk songs of Swedish, Russian, Greek, Hungarian, French and Norwegian origin. They were in a variety of moods, including Love Song, Mountain Call, Lullaby and Cattle Call. The French item was Trois jeunes tambours; Russia was represented by Trepak, Hungary by Gardas.

Mme. Onegin sang these with judiciously employed tone, vocal beauty, and artistic compass. The plaudits of the audience throughout were of ovational proportions. Among the encores was a cradle song which she sang in memory of Schumann-Heink, a traditional number taught to Mme. Onegin by the late singer, who was a friend of the younger contralto. The expert accompanist of the recital was Hubert Giessen.

*HERBERT CALDWELL,*
*baritone, artist-pupil of John Hand of New York, has appeared in three public performances and a recital under Mr. Hand's direction during the past year. He formerly was soloist with the Philadelphia Orchestra Opera Association and the glee clubs of the Universities of Florida and Alabama.*

**New Friends of Music** Intimacy and charm characterized the all-Beethoven concert of the New Friends of Music late on Sunday afternoon at Town Hall. The second appearance in New York of the Pasquier Trio, a new organization recently arrived from Europe and comprising Jean Pasquier, violin, Pierre Pasquier, viola, and Etienne Pasquier, cello, was a feature. Elisabeth Schumann, soprano, with Coenraad V. Bos at the piano, gave the remainder of the program.

The Pasquiers at once established their outstanding flexibility of ensemble, delicacy of tonal quality and spirited *élan* in their performance of the trio in C minor (op. 9, No. 3). The players have an unusual responsiveness in their work, and they endow with sparkling vivacity and polished lightness of tonal treatment such scores as the two represented on this occasion from the early period of the composer, the serenade in D (op. 8) being the concluding number. Their reception by the audience was convincingly fervent, and there were a number of recalls.

Mme. Schumann presented as quasi-novelties four of the Scottish songs with violin, cello and piano accompaniment from the composer's opus 108. Her refinement of style, sincerity and clarity of vocal method gave engaging candor and charm to these somewhat problematic compositions, in which Beethoven arranged simple folk ditties with elaborate instrumental accompaniment at the suggestion of George Thomson, Edinburgh music patron. It was perhaps natural that the soprano found weightier material in the three Lieder, Andenken, Wonne der Wehmut, and Der Wachtelschlag. Here her searching treatment of the lyrics and fine management of a voice of crystalline lyrical quality added much enjoyment to the afternoon. Mr. Bos' accompaniments were models of style and authority. The audience gave enthusiastic reception to the singer.

**Yeichi Nimura and Lisan Kay** A high standard of terpsichorean art prevailed at the Guild Theatre on Sunday night, when Yeichi Nimura and Lisan Kay dazzled a sizable audience with their brilliant choreography. Nimura is of Olympian physique, unbelievably agile and possessed of a swift and plastic grace. His solos were Javanesque (Monkey God), danced to music by Lily Strickland; Spear Episode (percussion accompaniment); Cleavage, with a Debussy background; The Earth Is A Drum (more percussion accompaniment); and The Wizard Cat, music by Alda Astori. With Miss Kay, he appeared in Lullaby and Diversion (Miyagi and Renee Chemet), Chi'en Niu And the Spinning Maiden (Alda Astori), Introduction To The Players (Chabrier) and Figures of Earth (no accompaniment). Lisan Kay, personable to behold and lithe and sure of movement, danced alone in Urvasi (Ibert) and Wind Rhythms (Glazounoff).

The audience watched with fascinated interest and punctuated the evening with emphatic applause. Hubert Carlin, who supplied the piano element, came in for his share of acclaim.


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(Continued from page 5)

sian composer's scintillating artistry and talent.

Eugene Bigot and the Lamoureux Orchestra in three programs of works this orchestra has premiered, in Paris, if not in world. List ranges from 1883 to 1932. Composers: Bruneau, Roussel, Chausson, Duparc, Caplet, Ibert, Schmitt, Chabrier, Dvorak, Liszt, Ravel, Debussy, Wagner, Rimsky-Korsakoff, Brahms. Conductors: Lamoureux, Chevillard, Wolff, Mottl, Weingartner, Ravel. Significant retrospective glance. Shows important role French orchestras play in service of music and musicians. "Guide du Concert" in error announcing that Parsifal, Tristan, Siegfried and Walküre are by Liszt. (Well known the Abbé sometimes helped his friend, but after all. . . . )

Cortot soloist with Pasdeloup, Thibaud with Colonne. Did not hear them. Do not know how to be everywhere at same time.

### Recitals

Casals. As always: masterful, successful. Menu: Beethoven, Boccherini, Bach. Schulhof at piano.

Enesco. Terrific triumph despite load of violinistic imperfections—for any of which a young debutant would be flayed alive. People apparently attracted by Enesco's magnetic charm, human quality, and musicianship. Menu: Tartini, Beethoven, Corelli, Bach, Mozart. Henri Lauth at piano. Almost forgot: People on stage.

Lener Quartet. Series of concerts playing all the Beethoven quartets. Impossible praise too highly flawless ensemble, beauty of tone, romantic readings.

Gerard Hekking, cellist. Played Samartini-Salmond, Frescobaldi-Cassado, Bach, Schumann, Debussy, Saint-Saëns, Hekking. Eugene Wagner at piano. Missed this recital but understand it was acclaimed.

Marya Freund, soprano. Farewell recital on occasion of her sixtieth anniversary. Fêted by appreciative audience. With Erich-Itor Kahn accompanying, celebrated Lieder singer interpreted songs by Debussy, Chopin, Schumann, Schubert.

Yvette Guilbert. Theatre Michel. Fascinating hour of *causerie et chansons*. Marvellous Yvette Guilbert! Always going strong, always such a joy to see and hear you!

United States House, University City. Ray Green and L. J. Cook in program of solos and pieces for two pianos. England, Germany, France, Spain, Portugal and Italy represented by old musicians from 1350 to 1742, two piano arrangements made specially by Ray Green. United States represented by contemporary music: Fugue (Old Style), Pieces for Children, Three Inventories of Casey Jones, and fugue (New Style) by Ray Green.

Foyer International des Etudiants. Interesting program, old and modern music, by Raya Garbousova (cellist) Dorel Handman (pianist) and Martial Singher (baritone).

### Other Concerts

Vienna Choir Boys. Two sessions, one at Bon Conseil, other at the Madeleine. Victor Gomboz directed. Works of Aichinger, Gallus, Burckhart, Schubert, Krull, Reger and many others. Singing that touches the sentiments—boys' voices have a haunting quality—and, for its perfection, arouses admiration.

Marguerite Roesgen-Champion. Composer-harpsichordist-pianist. Assisted by Blondel Quartet, pianist Christiane Senart, and soprano Jeanne Conty. Program of Rameau, Couperin, Debussy, Golestan, Ravel, Lulli and Roesgen-Champion. Latter's string quartet deserves to be played by every serious-minded Quartet: beautifully worked out, ideas so interesting, tone color so lovely, and effect on listener so certain. Roesgen-Champion's rare art as harpsichordist also particularly to be praised.

Ars Rediviva. A society that aims at giving new life to ancient, forgotten, or neglected music. Succeeds, too. Inclusive dates of latest seance 1587 to 1750, list covering Funck, Monteverdi, Vivaldi, A. Scarlatti, Buxtehude, Rossi, Pasquini, Albert, J. S. and J. Ch. Fr. Bach. Recommend that American teachers of "appreciation" ask their budding appreciators about these men. While awaiting answers, go on to say that Maria Castellazzi-Bovy, Leila Sedira (sopranos) Ortmans-Bach, Blot (violinists) Godard (viola) Thibout (cello) and Crussard (piano) performed them with singular reverence and stylistic penetrativeness.

*MAX HELFMAN,*
*the new conductor of the Freiheit Singing Society, an organization trained for the past fourteen years by the late Jacob Schaefer. Mr. Helfman's first concert as director of the society takes place at the Hippodrome, New York, on January 23. The second concert is scheduled for Madison Square Garden in February.*

Concert of new gramophone records. Outstanding success. Naturally would be, with Hephzibah and Yehudi Menuhin playing Cesar Franck sonata for piano and violin. A spontaneous, warm reading. Stokowski's transcription (himself conducting Philadelphia Orchestra) of Es ist vollbracht, from St. Matthew's Passion (Bach) opulent in tone quality and quantity, a certain soaring emotion and—what a wonderful orchestra. (Is it never coming to Europe?) Vitali Chaconne, played by Nathan Milstein, violinist, and Leopold Mittman, pianist, is inspiring. It rises, rises, rises—has real cathedral splendor, and majesty. Adagio, from Bach G minor sonata, has the finish of an exquisite miniature.

### Ballet

Cité Universitaire. Inauguration of International House Theatre. Serge Lifar gave his new ballet, David Triomphant, music by Moussorgsky and Debussy, orchestrated by Rieti. Jussi Björling, tenor, sang Bohême; Germaine Lubin, Jeanne Lully, Suzanne Rouet, and Lucien Pascal "created" Lulli, music by Henri Casadesus. Not invited to this performance, hence can not say from experience how it came off. Student friend, however, who is trained musician and knows how to guard critical sense intact even at benefit performances, witnessed the preview. He found it impossible to stick out the evening; congratulated me on my luck in not having been invited.

### Operatic Notes

André Burdino (Opéra-Comique) as the impassioned lover in Manon. Quite ideal. Looks the part, acts with becoming restraint, sings ever so sweetly. The dream song just that: a dream. Naturally had to be repeated. Carlton Gauld, American singer, gave poignant impersonation of the father. Mlle. Grandval (Manon) sings beautifully, but her tone quality leaves somewhat to be desired.

Lily Djanel (Grand Opéra) has given number of Salomés. Role should seem to be her property. Every time she gives something new in it, every time she surpasses herself. Too bad entire level of the show is not up to the Djanel standard, exception being made for the times when Brownlee sings the unfortunate Prophet and the orchestra really gets down to business.

Promenade dans Rome, ballet in one act and four scenes, by Jean-Louis Vaudoyer, music by Marcel Samuel-Rousseau, at Grand Opéra, won flattering success. Music really danceable; libretto discloses considerable address; costumes and scenery are pretty. Dancers Lifar, Peretti, Lorcia, Simoni, Kergrist, Efimoff disport right pleasingly; Gaubert conducted with mastery he usually commands. Audience gave many rounds of applause.

And now that all is said and done—so far as these present jottings are concerned—a Happy New Year to everyone!


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### *Alexander Sklarevski's Career*

Alexander Sklarevski of the piano faculty of the Peabody Conservatory of Music, Baltimore, was soloist with the Baltimore Symphony Orchestra (Ernest Schelling, conductor) at the opening concert of their current season. Mr. Sklarevski gave his New York recital in Town Hall on October 12, and a recital in Washington, D. C., October 26.

The pianist is a native of South Russia, where he studied with prominent masters of the pre-war days. One of his teachers was Benois at the Imperial Conservatory of Music in Petrograd. Mr. Sklarevski was graduated from this institution in 1908, winning the Gold Medal. Afterward he took courses in Berlin with Busoni.

When the Russian government opened its third Imperial Conservatory in Saratov, Mr. Sklarevski was made a member of the staff, and later, director.

Mr. Sklarevski had begun to fulfill concert engagements in countries other than Russia when his career was interrupted by the Soviet Revolution. He set out through Siberia for Japan. His first recital there in 1918 was the first of a series of appearances in the Far East.

Before Sklarevski left the Orient he had played more than 250 engagements in China, Indo-China, Japan, the Philippines, the Straits Settlements, Dutch East Indies, Siam, the Malay States and elsewhere.

He next gave recitals in Europe, including several in Paris. He came to America and embarked on a tour of the United States and Canada. In 1923 he joined the faculty of the Peabody Conservatory.

### *Adelaide Ahrling Active in Concerts*

Adelaide Ahrling, soprano, who gave her New York debut recital in May, 1934, since then has been active with concerts, recitals, radio and church work, appearing in Long Island, Westchester County, Connecticut and in New Jersey. Last summer she gave Sunday afternoon recitals in leading hotels of the New Jersey Shore, at the same time singing for the M. E. Church of Asbury Park, when Elijah and The Messiah were given.

Since June, 1936, she has been broadcasting from Convention Hall, Asbury Park, (station WCAP), and on Christmas Eve she presented appropriate carols and songs of all countries with comments on their origin. She sang the National Anthem for the Armistice Day celebration of Jewish War Veterans, Monmouth County Post, N. J., and was soloist for the December Biennial Convention of the Federal Council of the Churches of Christ in America, both held in Convention Hall, Asbury Park. She presented to a radio audience four songs in manuscript, lyrics and music by G. Howard Scott, A.A.G.O., the composer at the organ. On her next broadcast Miss Ahrling will sing three Chinese songs composed by Mr. Scott, adapted from the Chinese by L. Cramer-Byng.

Marie Ahrling, her sister, invariably accompanies her recitals at the piano. They are preparing a series of costume recitals to be given in Florida during February. In the course of the imminent Lenten season Miss Ahrling and Mr. Scott will present music entirely devoted to Bach for the American Guild of Organists.

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| Swarthout, Gladys | 24 |
| Swift, Irma | 3 |
| Sword, Colleen | 29 |
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| Waters, Nadine | 4 |
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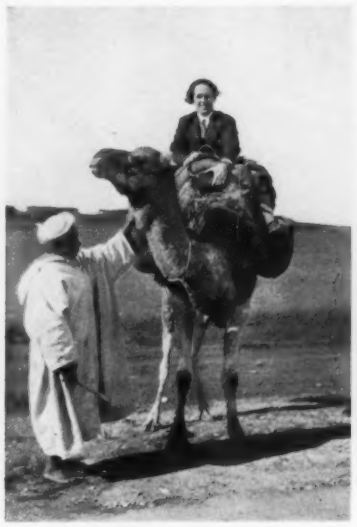

*MAURICE EISENBERG,*
*cellist, had an extensive tour of North Africa in December. In Morocco alone he played thirteen concerts in fifteen days. Going from Casablanca to the town of Louis-Gentil, his car broke down about ten miles from his destination, but he had the luck to find a camel for himself and a mule for his cello and luggage.*

*ALTON JONES,*
*pianist, gave a recital at Howard University, Washington, D. C., on January 5.*

*HAZEL HEFFNER,*
*contralto, recently appeared with the Dell' Orefice New York Grand Opera as Mama Lucia in Cavalleria Rusticana for the first time in her home city of Allentown, Pa.*

*DR. HOWARD LYMAN*
*is celebrating the twenty-fifth year of his conductorship of the Syracuse (N. Y.) University Chorus. The performance of The Messiah by the chorus on December 10 was the fiftieth concert Dr. Lyman has conducted during this period. Dr. Lyman's appointment as conductor of the chorus followed his appointment at that time to the vocal faculty of Syracuse University, College of Fine Arts.*

*EMMA OLSSON,*
*pianist, gave two-lecture recitals at the Patchogue (L. I.), public school January 8. In the afternoon Miss Olsson spoke to the grade children and in the evening to the Parent-Teacher Association. The subject of her lecture was Some Radio Revelations Concerning Music.*

*LAMBROS DEMETRIOS CALLIMAHOS,*
*soloist with the Budapest Bach-Collegium in Budapest in the Brandenburg concerto (No. 4), sonata in B minor and triple-concerto in A minor. The Greek-American flutist leaves Vienna for Athens on January 24 to play there a recital and two concerts with the Athens Symphony Orchestra (Carl Schuricht, guest conductor). He returns to Vienna and Munich the first week of February, and then begins a tour of engagements in Prague (two appearances), Cagliari, Trieste, Milan, Turin, Moscow and Warsaw (radio). Mr. Callimahos has already had two previous engagements in Prague this season; this is his third engagement in Warsaw of 1936-37. In addition to the Moscow concert, he is to play four other concerts in Russia from February 26 to March 10.*

*KARL ANDRIST*
*is fulfilling a schedule of engagements in the Middle West. On January 17 he was heard in Waterloo; 24, Cornell College (sonata program with Jacques Jolas); 31, Marshalltown; February 1, Oelwein; 19, Cornell College (solo recital); March 1, Cedar Rapids; 7, Davenport; 18, Cornell College (second sonata recital with Mr. Jolas).*

*HEINZ and ROBERT SCHOLZ*
*of the Mozarteum, Salzburg, are coming to America next season for a short tour. The brothers annually take part in the Salzburg Festival, playing Bach's Art of the Fugue on two pianos. Conductors with whom they have appeared as two-piano soloists include Toscanini, Bruno Walter, Clemens Krauss and Paumgartner. With the last named they were heard in Vienna in Robert Scholz' concerto for two pianos.*

*ANITA LANDA,*
*pianist, pupil of Frank Bishop. Miss Landa was one of the soloists with the National Orchestral Association at Carnegie Hall, New York, on Decembear 14 in a performance of Mozart's concerto in F major for three pianos and orchestra under the direction of Leon Barzin. The youthful pianist also appeared with this orchestra last season.*

*MAREX LIVEN,*
*young Russian basso cantante, as Mephisto in Faust. Mr. Liven is fulfilling many opera and concert engagements in France and England this season.*

*MRS. DANIEL SULLIVAN,*
*voice teacher of New York, is presenting pupils and artist-pupils in a musicale at her studio on January 30.*

**(See Inside Front Cover for Additional News Pictures)**

MUSICAL COURIER
Weekly Review of the World's Music

*Photo by Wide World Studio*

**JOSEPH BENTONELLI**

**As Gerald in Lakme**

**The Role in Which He Made His First Metropolitan Opera Appearance of the Season Following Chicago Opera Performances**